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FORTNIGHTLY

KERRANG!

Britain's loudest rock mag!



FOREIGNER!

Plus!!! Van Halen! Meatloaf! Prism! Rory Gallagher! Anvil!

Status Quo! Saxon!

Great Magnum competition!

All in colour . . .

RAINBOW Part 2!

UFO!

KISS!

GODDO!

MAGNUM!

SCORPIONS!

BLACKFOOT!

AEROSMITH!

JETHRO TULL!

JOHN McCOY!

DIAMOND HEAD!

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KERRANG!

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MAYHEM!



COZY

IN THE wake of Kerrang!'s recent interview with **Cozy Powell** in which he questioned how long he might remain in the business, Cozy recently announced he was leaving **MSG** and lay his drumsticks on the shelf for the time being. How ironic that in the recent interview he told Kerrang! "I ain't about to quit at the moment." Cozy's reason for quitting MSG and temporarily abandoning the music biz is a result of the mounting pressure that he's endured of late. For the time being, Cozy is going to devote more time to his motor racing.

BILLY SQUIER releases his latest slice of vinyl next week under the title 'Emotions In Motion'. The album was recorded at Power Station Studios in New York and mixed at Musicland in West Germany. Sharing the production credits is **Mack**, who has been responsible for **Queen's** production duties most recently. The album's cover is a portrait of Billy by mega-person/artist extraordinaire **Andy Warhol.** Billy has also employed the services of a new bass player, **Doug Luban,** who penned the song 'Treat Me Right' for Kerrang's first lady **Pat Benatar.**

BERNIE TORME has now quit the **Ozzy Osbourne** tour and flown home to continue work with his own band the **Electric Gypsies.** Bernie was brought in as replacement guitarist after the death of **Randy Rhoads.** But after completing seven dates of the American tour he found himself unable to carry on due to the 'emotional pressure'. The Electric Gypsies have now rescheduled their tour for early June.





UFO (above) and Saxon (below) are to co-headline a summer festival at the Peterborough football ground on Saturday June 12. They are joined by American bands Molly Hatchet and Y&T plus Girlschool, Tygers Of Pan Tang and Budgie.

The festival, the first of the summer, is expected to get a 30,000 audience and tickets are priced at £8.50 obtainable from Peterborough United Football Club ticket office.

GEORDIE release 'Nutbush City Limits' as a single this month backed by an extensive tour of HM clubs in the Norh of England. Former lead singer with the band, **AC/DC** throat-thrasher **Brian Johnson,** will be appearing alongside them at a charity concert at the South Shields Legion Club. However, no date has yet been fixed for the event. Watch this space!

PALLAS, the Scottish hard rock band, survived without major injury when their tour bus careered off the road at the weekend, hurtling through a brick wall before coming to a dead stop. The band, undaunted by the shoddy performance of their vehicle, managed to continue their tour by hiring a fleet of taxis! Rock'n'roll, eh?

MEMBERS of the **Saxon** Militia Guard (the OFFICIAL fan club, beware of imitations) should contact the head office for advance informaion and booking details for the up-coming tour. Now that's service for you.

DURING **Whitesnake's** 'temporary' absence from serious work, **Neil Murray** has decided to work with **John Sloman** on some of John's material. It looks like they'll be getting a band together for a date at London's Marquee in May.

GERMAN metallicers **Accept,** (in)famous to fans of import mayhem for three excellent import albums on the Brain label and the rather naughty 'Son Of A Bitch' track from the last release 'Breaker', have parted company with rhythm guitarist **Fischer,** owing to (yawn) 'internal problems'. Good news, however, is that a replaement has been found, although he's nameless at the moment, and a new album, 'Restless And Wild', is nearing completion.

"HEAVY METAL has no soul. It's a stiff form of music. It's very limited. Heavy metal singers don't have soul. They just put their denims on and go out and scream. I'm a better singer than those guys. I'm concerned about making good music." So spoke **Christopher Cross? Steve Perry? Val Doonican?** No, believe it or not, that's LA resident and Forum headliner **Ronnie James Dio** slagging the music of the headbanger. So maybe his upcoming Warners solo album — making a small contribution to music, eh, Ron? — will win a Grammy next year.

INCIDENTALLY, former **Rainbow** keyboard player **David Stone** has been asked by Ronnie James Dio to guest on the album. The pair haven't recorded together since the 'Long Live Rock'n'Roll ' album in 1978.

GENE SIMMONS's old jockstrap studded groin belt fetched a whopping $175 at a rock and roll auction held to benefit leukaemia research. (Girlfriend **Diana Ross**'s old corsets weren't for sale). **Paul Stanley**'s choker brought in another hundred bucks. **Kiss** were on the telly last week on the "Flo And Eddy" TV Special where the waiting world was warned they'd get to see pix of the boys facially naked. Break for a commercial, then back with fetching shots of Gene and Paul at six and 12 months old (incidentally, Gene's thighs haven't got any better with age . . .).

THE NEW **Queen** opus 'Hot Space' is out at the end of the month, and



We've heard of cheap publicity but Motley Crue beat the lot. Fancy sending us a pic of themselves reading a recent copy of everyone's fave mag, Kerrang! And what's happened to Vinie Neal's hair? Usually thicker than an Amazonian rain forest, it now looks limp, lifeless and . . . well, flat. Something is wrong and we think Kerrang! readers should be told.



MRS THATCHER'S SECRET WEAPON!

Ol' Maggie Thatcher's found out how to beat the Argentinians! It's rumoured that Ritchie Blackmore will play as close to the Falklands as possible thus disorientating the Argentinian troops and allowing counter invasion to take place. All British infantry have been issued with protective headgear!

Kerrang! brings you a quick preview. Two tracks with **Bowie** — 'Under Pressure' and the new 'Cool Cat', some anthems like 'Put Out The Fires' and 'Staying Power'. Freddie's theme song, 'Calling All Girls', and the first American single 'Body Language'. And a Spanish ditty inspired by their South American tour: 'Las Palambras de Amor' (Words Of Love). Nice honest quote from man-about-town **Roger Taylor** on nothing in particular. "We made a lot of mistakes. Some things we've done I thought were truly horrndous."

MOTLEY CRUE debuted a new song at their Santa Monica Civic (4,000-seat prestigous joint) show this week, by the title of 'Knock 'Em Dead'. It's all about doing nasty vicious things to police officers. Wonder if it could have a little something to do with the punch-up the band got into with the cops outside the Rainbow bar the other week when some bikers made rude references to their haircuts. The Civic show was put on by a racing car promoter, and just in case we didn't notice that on the tickets, the band performed with two dragster cars on either side fo the stage. And if that isn't heavy metal enough for you, they set fire to their bass guitar and drumsticks, sensibly at the end of the show.

DADDY'S HOME: They're getting stranger by the minute. **Van Halen**'s new LP (see review page 14) has an old cocktail song on it — 'Big Bad Bill Is Sweet William Now' — and cocktail bar clarinet player Mr Van Halen (little **Eddie** and **Alex**'s pa) gets to toot on the track.

MALLETS OF FORETHOUGHT: OMIGOD, NOT another one! In an article in the *LA Times*, **Angus Young** complained: "People think of us as a Heavy Metal band, but I don't see it." Oh no? "There's a big difference I think there's a lot of feeling in our music. A Heavy Metal band just goes out there and bangs away like a sledgehammer." Last month **AC/DC** bashed away with feeling for three nights in LA and raked in over — wait for it — a whopping $100,000 a day (more than 50,000 quid) just on T-shirt sales. A survey just done of the big arenas show that the bands who sell the most of the seven-quid-a-time shirts are our ex-HM heroes, **Van Halen**, the **Stones** and **Journey**.

GIRLSCHOOL'S compilation album 'Hit & Run' has gone gold in Canada and is now set for release across the border where the band are currently touring.

WRABIT, whose album 'Rough & Ready' (reviewed in issue 1"1 of Kerrang!) has now moved into the American Top 50, have just completed a successful stint as openers for **Black Sabbath.**

ALDO NOVA is currently touring the Western reaches of Canada with **Streetheart.** His debut album, described in issue 13 of Kerrang! as 'nothing less than ace', is released this month on the Portrait label.

A VIDEO of **Rainbow** playing at Essen, recorded by the band's fan club on the last German tour, was recently given its British premiere at a fan club party in honour of Ritchie Blackmore's birthday (April 14). This is the second time supporters of the band's cause have gathered to toast the man's health, the site on both occasions being Jenks Bar, Talbot Road, Blackpool, with tickets, printed by **Lynn Vaughan**, alias the Rainbow Lady, going for a mighty reasonable 50 pence.

Also on the German tour, a Blackmore lookalike was seen wandering around one of the venues. Such was the resemblance that the individual, British born but working in Germany, was taken backstage to see his celebrated double who, by all accounts, was so knocked out at meeting himself face to face that he reckoned the guy might be a relative of the long lost variety. And his name?

"Oh, Ritchie," said the stranger. "Ritchie Blackmore . . ."



WHERE ARE THEY NOW?

WHO IS the unhappy-looking person above and where is he now? Answers on a postcard to: Where Are They Now?, Kerrang!, 40 Long Acre, London WC2, and you could win an LP token.

The photo in Kerrang! No. 12 was of David Byron the co-founder of Uriah Heep some 12 years ago. The first correct answer was from Clive Ravalde, 169 Norfold Street, West End South, Leicester.

SUPERJAM!

Plant, Page, Foreigner

AT FOREIGNER'S recent gig in Munich the band were joined onstage by none other than **Zeppelin's Robert Plant** and **Jimmy Page.** Kerrang!'s man on the spot, sneaked a few words with Robert Plant, who told him that Plant's new album is set for release within a couple of months and features Cozy Powell, Phil Collins, a brass section (?!!), and also an unknown guitarist whom Robert discovered in Worcestershire. Few other words were exchanged but hopefully he'll spill the beans in the near future.

TOUR NEWS PAGE 8!

TOP 30 KUTS

1. **LAYLA, Derek And The Dominoes, Polydor 45**
2. **FOR THOSE ABOUT TO ROCK, AC/DC, For Those About To Rock, Atlantic**
3. **CRAZY TRAIN, Ozzy Osbourne, Blizzard Of Ozz, Jet**
4. **DON'T BREAK MY HEART AGAIN, Whitesnake, Come An' Get It, Liberty**
5. **WHOLE LOTTA LOVE, Led Zeppelin, Atlantic Import 45**
6. **RUN TO THE HILLS, Iron Maiden, EMI 45**
7. **SABBATH BLOODY SABBATH, Black Sabbath, 'Sabbath Bloody Sabbath', NEMS**
8. **DEAR JOHN, Status Quo, Vertigo 45**
9. **LET SLEEPING DOGS LIE, MSG, One Night At Budokan, Chrysalis**
10. **IRON FIST, Motorhead, Bronze 45**
11. **ANTHEM, Rush, Fly By Night, Mercury**
12. **DON'T FEAR THE REAPER, Blue Oyster Cult, CBS 45**
13. **BURN, Deep Purple, Made In Europe, Purple**
14. **LOVE POTION NO 9, Tygers Of Pan Tang, MCA 45**
15. **ON THE RUN, Blackfoot, Four From Blackfoot, Atco**
16. **THE ZOO, Scorpions, Harvest 45**
17. **TOO DAZE GONE, Billy Squier, Don't Say No, Capitol**
18. **DON'T CALL IT LOVE, Girlschool, Wildlife EP, Bronze**
19. **VICE VERSA, Samson, Gem 45**
20. **ON THE REBOUND, Uriah Heep, Abominog, Bronze**
21. **EDGE OF THE WORLD, Magnum, Chase the Dragon, Jet**
22. **PRETTY WOMAN, Van Halen, Warner Bros 45**
23. **TALKIN 'BOUT ROCK N ROLL, Spider, Creole 45**
24. **ROCK AND ROLL PREACHER (live), Slade, RCA 45 EP**
25. **KASHMIR, Led Zeppelin, Physical Graffiti, Swansong**
26. **CALL ME, Diamond Head, MCA 45 promo**
27. **TAKE A DREAM, Harvest Moon, Charisma 45 b-side**
28. **KILL THE KING, Rainbow, OnStage, Polydor**
29. **SUNBEAM, Gillan, Double Trouble, Virgin**
30. **REBECCA, The Byron Band, On the Rock, Creole.**

Kompiled from requests at the Heavy Metal night, Colwyn Bay Pier, featuring live on stage Diamond Head.



SCREAMIN' AND STEAMIN'

Steve Gett gets a taste of caviar and German nightlife with foreigner

FOUR O'CLOCK in the morning. The incessant humdrum of the disco beat practically obliterates any decent sort of conversation. Stuttgart's premier nightspot is abundant with flirting females who are being courted by affluent Aryan males. Chic Deutsch nightlife. It's a plastic world, one that can hardly be taken seriously by rock 'n' rollers.

Be that as it may, in a dark corner Foreigner are assembled, whiling away the early hours. One could hardly imagine them frequenting this sort of place through choice but the fact is there is little else to do on the road after gigs. And Foreigner have been touring one hell of a long time — nine months, to be precise.

"There are limits as to what you can do after a gig," affable bassist Rick Wills explains, raising his voice to combat the strain of the disco sounds. "You can come to nightclubs like this, but then in some places like Oklahoma there's absolutely nothing to do. On the American tour we'd quite often find ourselves playing cards back at the hotel! And sometimes end up playing all night!"

It's a sad state of affairs when bands have to resort to playing cards in order to avoid the ennui of touring! Why don't they just go to bed after the concerts? Well, that's not easy when the old adrenalin is still flowing — you need *something* to do. Considering just how long Foreigner have been on the road it's quite remarkable how they've succeeded in maintaining their sanity. The novelty of going out to the clubs must soon wane. Still, as they say, c'est la vie . . .

CONTINUED PAGE 6





FOREIGNER

FROM PAGE 5

On the afternoon of the previous day, arriving in Heidelberg, I'd encountered Rick Wills in far more relaxed circumstances sitting in the lobby of the grand Europa hotel. "No soundcheck?" I ventured. "No, we've reached the point where we don't bother with them," replied the bassist. A brief chat revolving around Rick's early career in Cambridge ensued before he disappeared for a quick nap 'till showtime.

By 8.30 a fleet of luxury cars had drawn up to transport Foreigner to the gig, a swift 15 minute ride away. Inside the venue Gamma had just completed their opening slot and the 6,000 strong crowd were eagerly awaiting Foreigner's on-stage arrival . . .

In the dressing room, a selection of clothing is set out for the group, from which they can decide their stage attire for the show. Gradually, the seven members of the outfit filter in, exchanging the odd joke and bantering over their sightseeing activities during the day. "Twenty-five minutes" yells one of the tour co-ordinators. The dressing room is cleared, bar the band, who are left in peace to change gear.

Mick Jones drifts into the tune-up room, eager to show his brand new guitar. It's an eye-catching space-age axe and clearly Foreigner's leader is well proud of it. "It took the guy who made it six months to do, but it's great," he informs me. "I want to get another one made but the problem is they take so long." Mick's guitar roadie soon appears and takes the instrument onto the stage. Within a short while we're down to the "five minutes" call and Lou Gramm is doing a few vocal warm-ups.

The first thing the band were told on arriv-



al at the venue was that it's going to be very hot on stage. By the time the intro tape is booming out someone reminds Rick Wills of the heat. He looks annoyed. "If anybody else tells me it's gonne be hot . . ."

Time soon passes and as the intro tape draws to a close the roar of the crowd become totally mayhemic. "Ladies and gentlemen — FOREIGNER!!!" Wham! The group blast off with the rocking 'Long Way From Home'. The ensuing hour and a half is pure magic.

Half an hour after showtime the band are showered and ready to hit the town — is there no end to their clubbing? Their celebrations are well justified though since the gig was what we in the trade might call a "steamer". The Kraut audience went home well and truly satisfied — value for money and all that sort of stuff! And so in the Climax Club (a likely name) the Foreigners party-it-up through the early hours. As an abundance of caviar and smoked salmon emerges Mick Jones shouts down from the other end of the table: "Slumming it eh?" Meanwhile, Lou Gramm and Mark Rivera are exercising their vocal chords further, making up their own melodies to suit the awful disco music. "F--k you, if you can't take a joke" they chant in unison. The rest of the band are in fits of laughter while the German posing section of the nightclub look on totally bemused . . .



The following day is largely occupied by sleep and travel to Stuttgart. In the evening the format of the previous night's activities are repeated. Foreigner play another triumphant concert and after the show I find myself face to face with Lou Gramm for a quick-fire rap. Despite the fact he's been on the road for just under a year he doesn't look especially jaded. I asked how he endeavours to combat the boredom of touring.

Lou: I guess you just have to try and do interesting things during the day — if you see the day at all! The basic thing is you have to keep busy. It's when you're doing nothing that depression sets in.

Steve: So the lyrics to 'Nightlife' are in fact quite apt?

Lou: Yes (he laughs) — 'Wake up in time to see the sun go down' — you better believe it!

Steve: How much of a strain does touring place on your voice?

Lou: It's difficult. I've blown it out a few times on the tour, but it's been a long tour. I have to rely heavily on the monitors in order to pace myself. If I can hear how much I'm pushing I know how much to save. If I'm just singing with nothing to grasp I'll go for it every time and the next day I suffer.

Steve: Are you conscious all the time of how much you're pushing it?

Lou: Yes, up until I reach the point where you get reckless enough to say 'F--k it — I'm gonna go for it'.

Steve: Are there certain things you do on record that you can't do live?

Lou: There are a few things I have to sing around. I could kill them at any given time, I know that, but what it takes out of me is not worth it. The next day, everything will suffer. I'd rather sing around a few things to avoid that.

Steve: Do you feel under pressure because of the reputation you've got with your voice?

Lou: I've heard it's good and that it's not. I just want it to be true to what I think it is. I know who the great singers are — and I don't put myself with them — but I want my own niche somewhere.

Steve: Have you been forced to cancel any shows because of your voice going?

Lou: Up to this tour we had to cancel one in four years. But now we're doing 'Urgent' and things that put a heavier strain on me we've had to cancel about two. But that's out of about 120 shows.

Steve: What are your remedies for it on the road?

Lou: Gargling with salt water and not talking after the show. When everyone else is out raving, I'll be in my room reading because of tomorrow night's show . . . I got to deliver — I just got to.

Steve: When did you actually start singing?

Lou: I always used to sing to the radio as a kid. Then I was in bands playing drums and doing back-up vocals, with the occasional lead when the singer took a rest. Then just at some point, much through chance, I went up to become a singer and gave up the sticks.

Steve: Who were your early vocal influences?

Lou: People like the Four Tops, Aretha and Marvin Gaye. Paul Rodgers was the first white man I heard do it correctly and he definitely left an infleunce.

Steve: Were your parents musically minded?

Lou: Yeah, they were. My dad played horns and trumpet and had his own band together in the Big Band era. That's how he met my mom — she ended up being the singer in his band! I was playing drums when I was about eight and I'd jam with them doing Glen Miller stuff. But they really frowned on the idea of me taking it any more seriously than a hobby. They tried to suppress it and actually made things tougher than they could have. But that probably just gave me more incentive.

Steve: When you first teamed up with Mick in Foreigner did you consider yourself merely as the singer or as a more integral part of the band?

Lou: Things happened straight away. Within a day or two of being in the band we wrote songs like 'Long Way From Home' . . . it was pretty immediate.

Steve: In those early days did you envisage the success that was to come?

Lou: With the first album it came right away in the States. There was a lot of pressure on stage because we weren't really a band at that point. It was disjointed and it showed.

Steve: Is Mick a forceful person to work with?

Lou: I would say so — he's driving, let's put it that way. But it's much more of a band now than it has ever been. He's a lot more receptive to other people's opinions now than he's ever been.

Steve: Have you ever found him difficult to work with?

Lou: Yeah (he chuckles) . . . this last album! Sometimes it was a case of seeking perfection at the cost of spontaneity. But that's ultimately up to him because he is producing. After a while it can get to the point where it really rubs me and I'll make a lot of noise.

Steve: Do you feel there's a certain lack of



spontaneity in the live shows?

Lou: Maybe, but that's more due to the routine of it all and playing the same f--kin' songs.

Steve: Do you think you've actually been touring too much?

Lou: Yeah, I do. I'd be a liar if I said that the fatigue of touring wasn't getting to me now . . .

After chatting with Lou, the next stop is at a quaint restaurant where the band spend a couple of hours eating fine German cooking. Towards the end of the meal Mick Jones offers a few clues as regards the content of the next Foreigner album. There are no immediate recording plans but at this stage Mick reckons the material could have leanings towards FOLK music!!! "We tried to revive the R&B thing by having Junior Walker on the last album — maybe we'll get Peter, Paul and Mary on the next one!"

Mick Jones is adamant though. Folk is on the way back and he promises to aid its revival to contemporary music. I'm not totally convinced. "Foreigner plays folk?" I question. Mick nods his head — "oh yes . . . (pausing briefly, a grin spreads wide across his face, before he realises some people might actually take his jests seriously) . . . print that and then try and get into the Wembley show," he threatens.

See ya there . . .

RORY GALLAGHER



THE NEW ALBUM

CINX

ON TOUR ● MAY 22 LEEDS UNIVERSITY ● MAY 23 NEWCASTLE CITY HALL ● MAY 26 BIRMINGHAM ODEON
MAY 27 MANCHESTER APOLLO ● MAY 28 GLASGOW APOLLO ● MAY 30 BRISTOL LOCARNO
JUNE 1 SOUTHAMPTON GAUMONT ● JUNE 3 LONDON DOMINION ● JUNE 4 LONDON DOMINION

CHR 1060 Chrysalis ALSO ON CASSETTE

TOUR NEWS!

DIAMOND HEAD, soon to start recording their debut LP 'Borrowed Time', have lined up the following dates in May and June. They are Preston Polytechnic May 5, Portsmouth Rock Garden 6, Stoke Mayfair Suite 7, Hastings Pier Pavilion 8, Plymouth Top Rank 9, Bristol New Yate Entertainments Centre 10, London ZigZag Club 14, Malvern Winter Gardens June 3, Portsmouth Pier 11.

JETHRO TULL, whose latest album 'The Broadsword And The Beast' was released last month, play six British dates in May. They are London Wembley Arena May 13, Edinburgh Playhouse 14, Birmingham NEC Areana 16, St Austell Coliseum 17, Inverness Ice Rink 19.

RORY GALLAGHER plays a string of concerts around the country before heading across the Atlantic for 'an indefinite period of time' to tour both Canada and the USA. His latest album 'Jinx' is released to coincide with the tour. The dates are Leeds University May 22, Newcastle City Hall 23, Birmingham Odeon 26, Manchester Apollo 27, Glasgow Apollo 28, Bristol Locarno 30, Southampton Gaumont June 1, London Dominion 3-4.

EF BAND from Sweden have lined up the following dates in May. They are Edinburgh Nite Club May 6, Ayr Pavilion 7, Aberdeen Victoria Hotel 8, Glenrothes Rothes Arms Hotel 9. They plan to release a new LP in September.

STATUS QUO have added London's Fair Deal to the list of dates on their current tour. They play there on May 15.

PALLAS, the progressive rock band whose first single is scheduled for mid-may release, play Aberdeen The Venue May 6, Kirkcaldy Cuinzie Neuk Club 8, Glasgow Dial Inn 22.

SARACEN, the Derby-based 'pomp' rock band will be promoting their debut LP, 'Heroes, Saints and Fools", with a number of gigs in May. They are Birmingham Golden Eagle May 6, Alfreton Somercoates Club 7, Sheffield Penguin Club 13, Heanor Welfare Club 20.

MARILLION have added several dates to the tour announced in the last issue of Kerrang! They've also changed the venue of the May 10 gig which will now be at the Sheffield Limit Club. The additional dates are as follows. Dundee Tayside Bar May 5, Bathgate Kain Park Hotel 9, Sheffield Limits Club 10, London Dingwalls 15, London Marquee 19-21.

SPIDER have brought their London Marquee date forward from May 14 to May 12 and have added some extra dates to their tour. They are Chesterfield Brimington Tavern 14, Lincoln New Penny 17, Billingham Swan 18, Oxford Penny Farthing 21, Louth British Legion 24, Hull New Theatre 25, Blackburn Bay Horse 26, Manchester Jilly's Two 27, Scunthorpe Berkeley Hotel 31.



MARILLION'S FISH: added dates to their tour

SPIDER

The Single "TALKIN 'BOUT ROCK 'N' ROLL" Out Now.
The Album "ROCK 'N' ROLL GYPSIES" Out Soon.

The Tour

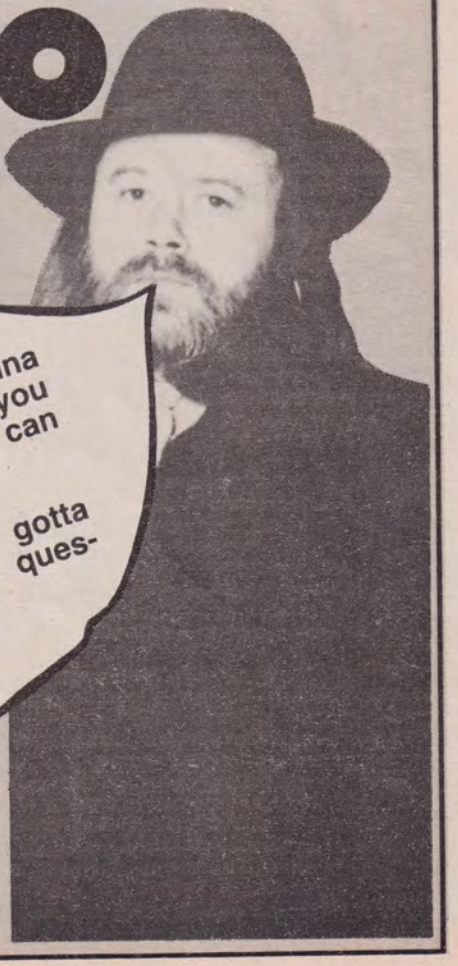
May

6th & 7th WORTHING. Balmoral
8th CHICHESTER. New Park Rock Club
9th GRAVESEND. Red Lion
10th GRAVESEND. Woodville Halls
12th LONDON. Marquee
13th SCARBOROUGH. Taboo Club
14th CHESTERFIELD. Brimington Tavern
15th RETFORD. Porterhouse
16th OXFORD. Whitney Rock Gala
17th LINCOLN. New Penny
18th BILLINGHAM. The Swan
20th BRISTOL. The Granary.
21st OXFORD. Penny Farthing
22nd TONYPANDY. Naval Club
23rd NEWBRIDGE. Memorial Hall
24th LOUTH. Legion Rock Club
25th HULL. New Theatre
26th BLACKBURN. Bay Horse
27th MANCHESTER. Jilly's 2
28th Venue to be arranged
29th STOKE (MEIR) Waggon & Horses
31st SCUNTHORPE. Berkley

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HATS OFF TO MAGNUM!



1) What was the title of Magnum's live album?

2) List the tracks on the live EP released at the same time as 1.

3) Name the band's former keyboard player/flutist.

Three runners-up will receive a silver Magnum pendant, and there are six autographed copies of 'Chase The Dragon', the band's latest metallic offering, for the first correct entries thereafter. Answers on a postcard to: Magnum Competition, Kerrang!, P.O. Box 16, Harlow, Essex.

Psst . . . hey you. Who me? Yeah, you! I'm gonna make you an offer you CAN'T refuse. YOU can win MY HAT!! Gulp! But first you gotta answer THREE questions. Oh, wow . . .

PRISM CHANGES SHAPE

Vocalist Henry Small drops a bombshell on Howard Johnson

I WAS prepared. Everything was going to be cool. I knew the band, I knew the albums and I knew exactly what I was going to ask Prism's newest recruit and 'inspirational vocalist' (to self-quote from a recent review of the 'Small Change' LP) Henry Small. But I began to wonder why I'd bothered with so much detailed preparation when the first thing that inconsiderate Henry had to say when he phoned from his home in Santa Monica, was off-putting to say the least. Conversation ran along the following lines:

"Hiya, Howard, howya doin'? Glad ya wanna talk 'bout Prism. By the way, the line-up's changed completely, there's no one left from the original band."

The warhead dropped on Hiroshima was nothing in comparison to this bombshell slipped in quietly by Henry Small (and he sounds so sweet!) But Johnson being a professional and Small being big when it comes to use of the mouth (in the nicest possible way), we managed just fine and you (the British public) will now learn of the movements of Prism, Canada's favourite sons. Or Canada's favourite sons that were.

"Well, I'll tell you that Prism has never truly been a working, touring band, but rather a collecton of session musicians, held together by Lindsey Mitchell, who was the guitarist and main songwriter. In fact, during the four albums released before I joined there were about 25 musicians involved in Prism, but what was so ridiculous wa that the two main writers of this recording entity, Lindsey and bass-player Allan Harlow, simply weren't talking to each other so of course their writing partnership came to an end."

So how did Henry make inroads into Prism?

"As I say, Prism wasn't really a band. The name is owned by Bruce Allen, who is Canadian music's big name in management. He handles Loverboy, Red Rider, Prism and others, and when things started falling apart, he called me in, because he knew me from earlier times when I played with Paul Dean, who's now Loverboy's leader, in a band by the name of Scrubble O'Kane (I think that's what Henry said, but the transatlantic line crackled at that moment, so don't blame me if it's wrong!). The problem was that Capitol wanted a Prism album in the Fall of 1980 and it had got round to June of '81 without a single tune being ready.

"I came in and penned a lot of the LP. Carter (the producer who'd previously worked with Sammy Hagar) brought in some tunes which he thought would be right for Prism and we simply got down and did the album."

With a variety of musicians in the great Prism tradition, I suppose?

"That's right. In fact, the album cover is totally misleading because Lindsay only played on two cuts, Allen on one and Rocket (Norton, Prism's drummer previously — maybe!) didn't play on anything at all."

THE album, it appears, was made solely for the Canadian market where Prism have had multi-platinum success and mean a lot. But when it began to take off in the States, it seems likely that the panic bells started ringing in Bruce Allen's ears as there was no band together to promote the product.

"Right again. That's one of the reasons why Prism is continuing. You see, once I'd done the album I started to get around to getting my own band together, so when the album took off it seemed kinda natural to hold the name especially since the management offered it to me. I figured that 'Small Change' *was* mostly my album and, as Prism meant something in Canada already, it would be a base to start from."

So as Henry is an American, has he brought in fellow Yanks to help his cause or is he honouring the Canadian roots of the band?

"All the guys in the band bar one are American now, but the connection with Canada is still strong because our management is up there and a rep comes down here every coupla weeks looking after ourselves, Loverboy and Red Rider. I'd better tell you our line-up, before I confuse you. (Yes, Henry, you'd better). It's myself on vocals, Paul Warren on lead guitar, Robyn Robbins on keyboards, John Trivers on bass and Doug Maddick on drums."

Now you may have heard of Robyn, 'cos he played with Bob Seger for seven years and he's the Canadian in the band. I promise too, that this will be much more of a real band than the old Prism was. I want a band sound and a band approach, because the original intention behind 'Small Change' was to bring out an album that could broaden Prism's horizons. We wanted American radio airplay and as such it was a calculated move to develop Prism into a larger entity.

"I know exactly what I want now and that is to maintain the pop approach which 'Small Change' had, and which I've always liked, but to spice things up a bit with a real rock and r'n'b influence. I want people to be able to sing along with ineresting hooks, choruses and melodies and to be able to rock a little too."

NOW how can anyone complain at this incredibly simple yet startlingly true statement of the perfect rock band/song/gig. Indeed, the Americans, while pretty dumb when it comes to guns, have really got their heads screwed on musically and have long accepted the gospel according to St Henry as Loverboy, Journey, Foreigner blah! blah! blah! will attest. Yet will the headbanging herberts of the British Isles (Sometimes I believe Silly Isles) grab the principles of the doctrine and take Prism to their grubby, Motorhead T-shirt-covered bosoms?

"England is a totally different scene (I'm sorry all Scottish, Welsh and Irish rockers, but he did say England) from the States though all my early influences were British — the Beatles, Steve Winwood and Eric Burdon. I only really liked some of America's black musicians, such as Otis Redding, but I think that the British audiences will like Prism — there's a little Free in there somewhere. I do feel alienated from the new British Heavy Metal bands however, because Iron Maiden and Def Leppard don't attract me (Henry's been taking lessons in diplomacy from Ronnie Ray Gun, I see). My band is a hard rock band but with plenty of melody because I personally like to move on and develop a style, which is one reason why I like the creative approach of British bands such as Ultravox and Duran Duran.

"On record I'd like the band to be kinda medium-heavy, but to toughen up somewhat live, and get a wall-to-wall sound. It's like that at the moment, because we're doing a 35-40 minute set and we're trying to really hit the audience. We're only doing one ballad ('Rain') and two tracks from earlier Prism albums, which are 'Armageddon' and 'Young And Restless'. I only like *some* of that earlier material and certainly not all of it."

Prism's plan for success is now a large set of support slots, notably with Loverboy and Quarterflash, a new album in the autumn and possible jaunts to Europe and Japan in late Summer. If you're a wimphem merchant at heart, then you'll get off on Prism. But are there enough of us?



PRISM'S HENRY SMALL: "There's no one left."

MAGNUM
THE FORCE IS WITH US



MAGNUM: Left to right: Wally Lowe, Kex Gorin, Bob Catley, Mark Stanway, Tony Clarkin.

'I TRY to avoid clichéd heavy metal guitar riffs. There's melody in our tunes, and I try to put melody into my guitar solos too.'

Do we detect heresy in the air? Can this be the private belief of a Kerrang! contender, thus pitilessly exposed by our probing inquisitors? No, these bold statements come from Tony Clarkin, fearless writer and lead guitarist with Magnum.

And Magnum adhere to traditional rock standards. These Birmingham veterans believe in making music sophisticated as well as exciting, and refuse to rely on blitzkrieg and mayhem alone to batter audiences into submission. They have an expressive singer in Bob Catley and a technically flawless keyboard player, Mark Stanway. Kex Gorin on drums and Wally Lowe, bass, help Magnum deliver ballads and complex instrumental passages as well a hard-nosed rock'n'roll.

Yet for the past few years Magnum have been consistently bracketed with heavy metal bands, touring with all manner of NWOHM outfits and surprising audiences with their classy style. For Magnum the pathway to the stars has been a strange one, paved with paradox and pantomime. Now at last, after being totally ignored by all forms of the media, including magic lantern slide shows and telex messages, their story can be told.

Bob and Tony spent many years in the early seventies working together in a club band that unashamedly played the hits of the day. It gave them a training and sense of discipline, and also encouraged them to explore the field of arranging, as they changed around other people's songs to suit themselves.

By 1976 they felt ready to try their own material in a fully-fledged touring band. But the newly-formed Magnum ran straight into the crisis caused by the London punk rock explosion. The barbarians were at the gates and the empire of music, lovingly built up and nurtured for a decade, seemed ready to capitulate. Magnum however, were made of sterner stuff. They weren't going to chuck away their ideals, and while many bands already established in their chosen field admitted abject craven defeat, Magnum battled on. They got tours supporting Judas Priest, signed to Jet Records and made their debut album 'Kingdom Of Madness' in 1978.

After being totally ignored by all forms of the media (including magic lantern slide shows and telex messages) Magnum's story can at last be told — BY CHRIS WELCH

They toured with Whitesnake, released 'Magnum II' in 1979 and put out a live LP 'Marauder' in April 1981, which managed to scrape into the charts. More tours followed with Blue Oyster Cult, Def Leppard, the Tygers of Pan Tang, and most recently Swiss metal men Krokus. Now with 'Chase The Dragon', their latest album, getting heavy promotion and their own headlining UK tour successfully completed, Magnum are beginning to feel that faith in their music, against all the odds, is at last being rewarded.

Bob and Tony make a good team of workmates, with Tony the large, hairy and protective 'elder brother' and Bob the cheeky kid with a touch of the Jasper Carrots in the humour department. They also enjoy a drink or three, and many magnums were consumed while they talked of history, philosophy, wine, music, chess, warfare, sculpture and fine cheeses of the world.

One fact of life that does intrigue them is that Magnum now get lots of fan letters from girls who, it seems, are as interested in the make of Tony's guitar as they are in the size of Bob's shirt collar. Says Bob:

"They want to know where I get my stage gear but otherwise they are just as interested in the music as the guys, which is great. Who runs our fan club? It's a young lady called My Mother. She signs herself Holly. Some of our girls fans thought she was a guy and they sent her a Valentine's card! Crazy, ennit?"

The band had a bit of a problem releasing their testament to the staying power of progressive rock — 'Chase The Dragon', but in general things seem to be going their way.

"Oh yes, things have taken off now," concurs Bob. "The Krokus tour in particular pulled in everybody who had come to see us before, and since the album was released we've attracted a whole new audience."

I told the lads I'd seen elaborate shop window displays for the album, but this didn't provoke an ecstatic response. Instead Bob looked deadpan.

"Jet Records doing their job? Good. It's a long story about the release. Lack of money. Recession. We did the album about a thousand years ago ..." Tony took up the story. "We did it at the time when it seemed Britain was about to collapse and everybody was tightening their belts. Jet were about to do the same. They blew out a lot of bands and took stock of the situation."

Magnum have obviously been through many a business hassle and they could not face the thought of talking about it all over again. Suffice it to say they got the LP out and it's now selling " in huge quantities". It's been a top forty hit and gained them fans in countries they haven't even played.

'Chase The Dragon' was produced by American Jeff Glixman, whose credits include work with Kansas and Phoenix, and under his auspices it was, Tony reports, "the quickest album we every made". Tony wrote all the songs and the band rehearsed them for a fortnight before going into the studio where they got the basic tracks down in four days. The rest of the work was completed in just over a week, a far cry from the old days when spending six months on a project wasn't rare.

"The beauty of it was that the music seemed so fresh to us," explains Tony. "In the past we'd play a song onstage for a year before recording it. This time we learnt a new song every day. And a lot of the stuff on the albums was done in one take without any overdubbing. It isn't a concept album but we knew what it was going to be like."

Bob revealed that the rest of the band don't know what the new music is going to be like until Tony books a rehearsal room and they all turn up to hear his new songs. "Then we all get stuck in and learn them. And I don't change any of the lyrics. I sing it as Tony tells me — even if it's uncomfortable I still sing it as it's written. I get used to it, and it becomes comfortable."

There's no doubt Tony writes demanding lyrics, steeped in poetic imagery, with no room for simplistic cries of 'boogie, on down, baby' or even 'keep on keepin' on, yeah'. So although he's no great singer he has to explain to Bob — vocally — what he wants. The



feeling put into the interpretation is left up to Bob. As the latter puts it: "between the two of us something happens and the song comes to life. I could sing Tony's stuff straight off, no problem, but there's singing, and singing with feeling. You have to know what a song is about before you can do it properly."

Whilst undergoing the agony that is writing, Tony constantly changes the words until he's satisfied. "I often sing just rubbish words so that I can get the tune organised. I have to work around a subject to get a set of words together, about wars and soldiers, for instance. I have to have something tangible to think about."

Sometimes even the keenest listeners get hold of the wrong end of the stick and misinterpret Mr Clarkin's Patent Songs. An example is 'Sacred Hour' which some thought was about Christ's divine mission on earth, but is in fact about a rock band playing on stage for an hour's set.

"I talked about the gods, but I meant the seats upstairs in the theatre," says Tony. "People keep on at me about mystical rites, but I'm just trying to be . . . poetic. All bands love to play for that one sacred hour onstage. It's a great feeling for me to hear my songs sung by Bob. I have all the arrangements in my head, but when I take them along to rehearsals eveybody chips in with ideas."

The band sounds very mature onstage . . .

"Old, you mean," grins Bob. "Yes, we are very old."

Tony translates this as a compliment and tells how Magnum spend up to ten hours a day rehearsing, which explains that maturity and polish that has been impressing audiences over-exposed to simplistic violence. "We go over things time and again, and I'm a fanatic for change. Kex, our drummer, complains and says 'You bastard!' but it's all done from memory. Nothing is written. We've been together a long time. 10 years."

Says Bob: "People have come and gone over the 10 years but that's when Magnum started with me, Tony and Kex. The latest new member was Mark in 1980. No, he's not a very good player — he's excellent. Superb. And he fits perfectly into the band. And, no — he's not classically trained. I thought he was — but he's not!"

Tony revealed they'd parted with their previous keyboard player, one Grenville Harding, due to personality clashes which "had got really crazy!" Apparently the increasing size of the nightly audience was the problem.

"We're lucky now that everyone gets on so well, but the keyboard player we had before was just going over the top. He'll probably do well in cabaret, but he couldn't handle the pressures of being on the road in a rock band."

If Magnum could draw a graph of their career, where would they place the peaks? This draws hearty mirth. "Do you mean in terms of popularity? Well now is the time. The peak of the curve is at its highest now," says Bob.

Tony continues: "The only unfortunate thing about this band is that we play really good live but we've never had the opportunity to prove ourselves on record. We've been with Jet for four years. Our first album came out in the punk era and Jet could never work out what kind of band we were — punk, pop or rock. Same thing with the second album. And all this time we hardly played to anybody. I think we played only eight days in one year when the second LP came out."

But what on earth were Magnum doing in the early years? More than eight gigs, surely?

"Ah, yes, but Magnum then wasn't anything like Magnum now,"says Tony. "We used to have a residency in a nightclub. We were all regular musicians . . . and really the truth of it is, it was a lot better than working in a day job. We stayed at that club for about four years. Then in 1976 we started on the road. We got the sack from the nightclub because we just weren't suited anymore. We started to change and play our own music and the club didn't like it."

Turfed out, the band had to make it on their own. But for a time they were content to back visiting American singers to make a living. Bob would stand on the sidelines tapping a tambourine and singing harmonies while the spotlight fell on Del Shannon, or other 'star names' who could hardly sing a note, or at least not the high ones, on their hit songs. "I used to go on stage, get drunk every night *and* get paid for it," owns up Bob.

He nods towards Tony. "I told him if you stick with me I'll make you a star, and he keeps taking the piss out of me over that. Whenever we've got not money he says 'Stick with me and I'll make you a rock star'."

But even if they haven't earned a lot of money yet, their faith in the band has worked wonders for the music. "If you'd heard me sing ten years ago, you wouldn't have liked it," vows Bob. "I've got some demos that are totally embarrassing. Bloody awful, but still the same band. We were very young then. But now is now, I'm singing for real and keep kicking myself up the ass because I can't afford to get complacent. I was once, and I don't want to get that way again. In fact, I'm the world's worst advert for a vocalist. I smoke and booze . . . but it comes out all right on the night."

The band have a strong rapport with their audience and, says Bob: "We treat them as our friends, as if we've always known them, and in a lot of cases we always have."

Tony proudly claims that whatever the audience, they always go down well. "When we first supported Judas Priest we hadn't played anywhere bigger than a bathroom, but from then on we've played big halls and gone down a storm. Sometimes we have to work extra hard to get a reaction but mostly it's been fabulous."

They admitted they did have a problem with their image which even confused the record company, but it doesn't seem to bother their audiences.

"We're just a rock band that tries to be very musical," says Tony stoutly. "A lot of bands are very ballsy but after that, forget it. Nothing else there. Then there are bands where the singers are okay, it's a bit ballsy but the arrangements are crap and so are the lyrics. In my head I asked the question — why can't a band have good lyrics, vocals, backing, everything? So that's what we've tried to put together."

Magnum now seem in the curious position of being something of a novelty, in that most of their competitors have faded away. Let's face it, there isn't much 'progressive rock' being played these days.

"It depends on what you want to call our music. You could also call it 'pretentious crap'," says Tony, "or 'the same old bilge we've heard a million times'. That's what some people call our music. But I don't think that's true."

He says this with remarkable equanimity. A less-tolerant composer might tear out his hair and foam at the mouth with rage. But Tony and Bob are seasoned stalwarts. The reason they've played their chosen style for five years and found an army of fans. They must be doing something right.

"And our fans have only heard about us on the grapevine, because in four years we've had no publicity whatsoever, no articles in the papers — nothing," says Bob, his smile showing hard edges.

"We did get a four star review from Geoff Barton," says Tony insisting on fair-dos for one and all. "But since then, nothing." This seems an outrageous state of affairs and I offered to buy the band several pints of lager to make amends on behalf of the music media, but somehow cannot find the strength to get up or sufficient loose change to get a round in.

"I suppose dresswise we look like tramps," muses Bob, or is it Tony. As they both look like tramps, it's difficult to tell. "The point is we may not look like the Human League but our fans will follow us anywhere. When we played two nights at the Marquee we heard that fans came all the way from South Wales and Newcastle to see us — and they couldn't even get in! They just stood at the back door and listened. Now THAT is genuine support."

It's this kind of backing that has taken Magnum a long way in the last few years and, says Bob: "If we never have a hit record it won't bother us because as long as we've got people like that coming to see us, that's all that matters. They know everything about us, the lyrics, the songs . . . they write to ask us things like 'Where does Tony get his hat from?'."

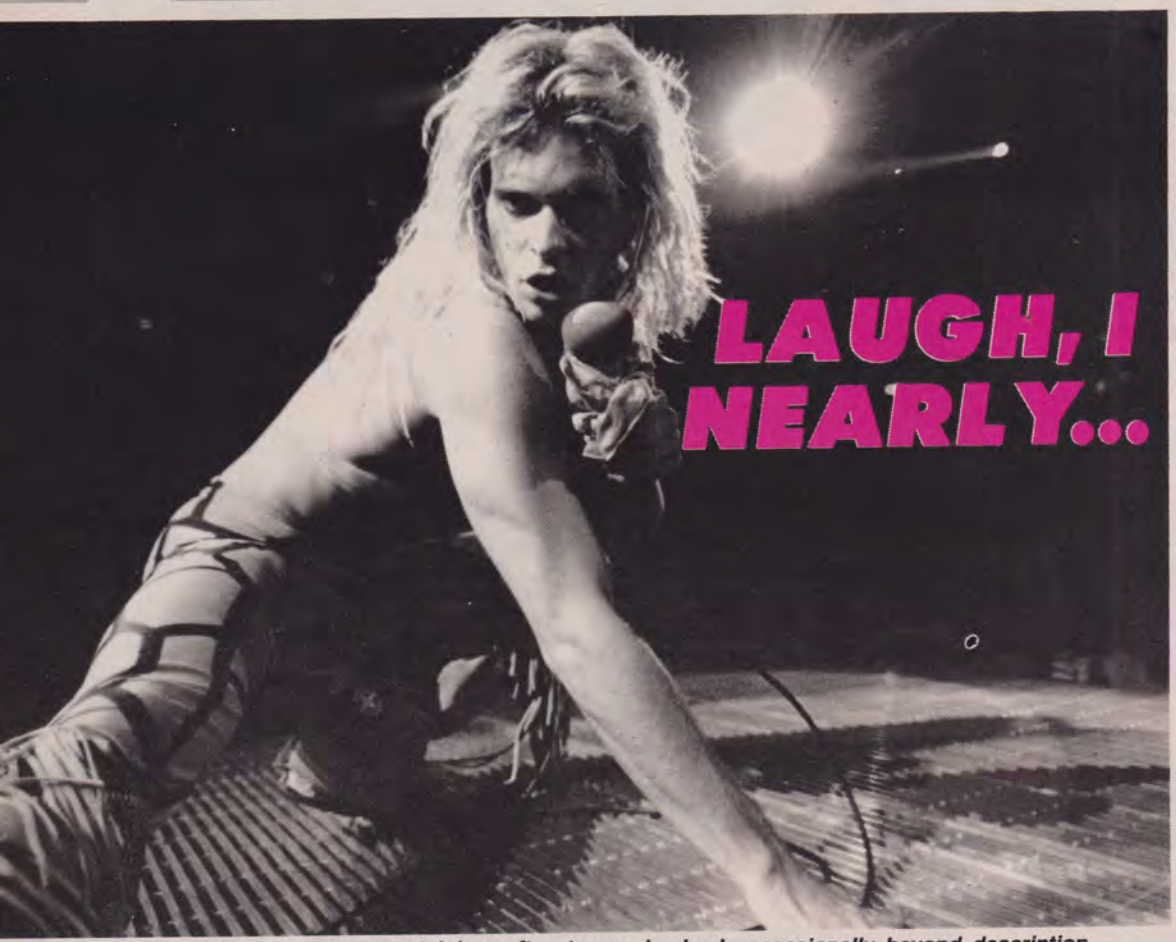
Yes, where does Tony get his hat from, I challenged lightheartedly. Bob frowns at my mirth. "I'm talking about really personal things that mean a lot to us," he says sharply.

What means most to the band now is their next album which is all written and ready to go in the summer. To follow 'Chasing The Dragon' it may be called 'Kicking The Gong Around'. Well that's my suggestion. Who knows what the future will bring, though Magnum clearly have a future, and a bright one to boot.


MAGNUM


JETHRO TULL
Ian Anderson

KUTS



DAVID LEE ROTH: always entertaining, often tongue-in-cheek, occasionally beyond description.

ASIA
'Asia'
(Geffen Records GEF 85577).

WITH A line-up comprising such stalwarts as Steve Howe, John Wetton, Geoff Downes and Carl Palmer it was inevitable that Asia would cause quite a stir in the music world. And yet they're the sort of outfit that critics love to despise and to dismiss as 'old hat'. Still, when your first album races into the American Top 10 within a fortnight of its release, negative press reaction is hardly likely to cause you much concern. Such has happened to Asia recently. Their LP is one of the current top selling Stateside releases and the group are already touring the US to promote their product.

Whether Britain will be as receptive to the band remains to be seen. Obviously, Yes, ELP and King Crimson fans will be keen to check them out and I somehow doubt that they'll be disappointed, for the Asia debut is packed tight with excellent musicianship. Moreover, the actual songs make for very good listening and are more accessible than the music featured on albums by those aforementioned acts. Production has been entrusted to Mike Stone, who handled Journey's 'Escape', and the man has done a great job. The overall sound is crystal clear and it's easy to see why the American radio stations have picked up on the album.

The first three cuts — 'Heat Of The Moment', 'Only Time Will Tell' and 'Sole Survivor' — are instantly appealing and Asia don't let up throughout the remaining six tracks. It's very much a *studio* album and in fact it'll be interesting to see how well they manage to reproduce the sounds on stage. As yet there are no plans for British appearances, although a summer festival date looks likely, but in the meantime 'Asia' is well worth checking out. The epic Roger Dean sleeve artwork will no doubt help shift quite a few units.

STEVE GETT

SPIDER
'Rock 'n' Roll Gypsies'
(Creole — due out in mid May)

HOW'S THAT for an apt title? This lot spend so much time touring it's little wonder they've only just got around to recording an album.

First albums are always worrying for bands, especially when, like Spider, their reputation is so firmly built upon live performances. They must realise that what the fans want to know is simple — can the band reproduce the excitement on vinyl? In a word . . . yes.

Side one opens in heads down no nonsense fashion with 'Awol' and the pace doesn't slacken in 'Talkin' About Rock 'N' Roll' — the current single. Next up is a rather unnecessary cover of 'Born To Be Wild' but it's interesting to note that Spider play it faster and more down to earth than most. Which sums up their whole attitude pretty well!

Flip it over and you'll hear 'What You're Doin' To Me' and 'Lady (I'm Dyin' For You)', both firm live favourites that sound great here. 'Till I'm Certain' follows and is (rest assured!) the only slow track on the album. It provides a good change of mood without sounding like a slushy filler—it's actually a very good song. Then for those die-hard boogie merchants worried by the brief outbreak of acoustic guitar the album ends in more typical style with the anthemic 'Rock 'n' Roll Forever Will Last' and 'All The Time'.

Overall an excellent debut that captures Spider boogieing like the veterans (Quo) and belies their studio inexperience. I doubt if your mother and neighbours will like it but that can only be a good thing.

NEIL JEFFRIES

VAN HALEN
'Diver Down'
(Warner Brothers K 57003)

THE GENERAL concensus of opinion in the Kerrang! offices is that Van Halen have failed to cut it with this, their fifth studio LP. In a nutshell, it's received a definite thumbs down! The material itself has been branded 'unoriginal' and 'uninspiring' (*not to mention 'piffle' — staff)* and basically the mighty VH are purported to be on a complete downhill slide. . .

I simply cannot agree!

OK, Halen's debut was an all-time classic, one unlikely to be bettered, but at the same time I'm still convinced that the LA rockers can deliver. What's the point in continually comparing their recent efforts with the first album? It's 1982, so let's forget about the past and deal with the present. . .

To these ears, 'Diver Down' is a thoroughly acceptable album from a band who continue to produce highly entertaining records. What a lot of people fail to accept is that Van Halen have a sense of humour. While they can 'riff it up' with the best, they also possess the ability to approach their work with tongues stuck firmly in cheeks. How easy it would be to churn out album after album of brain damaging metal mayhem, but then they'd be slated for monotony — it's Catch 22! What I particularly like about the Halens is that you never know what to expect.

Variety is the spice of life, it is said, and certainly there's a lot of variation on 'Diver Down'. The action commences with a cover of the old Kinks tune 'Where Have All The Good Times Gone' and then the band really let fly with the electric 'Hang 'Em High' — the latter should satisfy fans of the first album. Next up is Eddie Van Halen's clever guitar piece 'Cathedral', with hints of Ronnie Montrose's playing on Gamma's 'Razor King'. Then comes 'Secrets' before the eerie 'Intruder' paves the way for the Van Halen version of Roy Orbison's '(Oh) Pretty Woman'.

A smart rendition of 'Dancing In The Street' opens side two before the spotlight falls once again on Eddie for his acoustic playing on the intro to 'Little Guitars'. And then comes the big surprise . . . a totally over-the-top little ditty entitled 'Big Bad Bill (Is Sweet William Now)'. This is the sort of number that David Lee Roth probably learnt from his grandpa whilst skipping school one day and actually features clarinet, provided by a certain Jan Van Halen. You gotta hear the damn thing to believe it!

Van Halen return to rocking with 'The Full Bug' before departing with their version of 'Happy Trials' — the latter simply cannot be described on paper. Personally, I love 'Diver Down' and will give ample playtime on the old turntable. It's all good fun!

STEVE GETT

HIGH GLOSS

STATUS QUO '1982' (Vertigo 6302 189)

A STATUS Quo album that will surprise people? Sounds like a contradiction in terms, doesn't it? We've got so used to the denim destroyers and their honest-to-goodness boogie beat it would cause a shock akin to Maggie Thatcher joining the SDP were Quo to change the formula that has seen them top the rock tree for the last 10 years. But Francis Rossi did say it was on the cards and, sure enough, this '1982' album does mark the first step in a new direction.

It also marks their twentieth anniversary *and* the departure of original drummer John Coghlan in favour of ex-new waver Pete Kircher. So now is probably as good a time as any for Messrs Rossi, Parfitt and Lancaster to take stock of themselves and decide how much of the old Quo style they'll take with them through the next 20 years.

They've kept the beat — which will come as a relief to dyed-in-the-denim Status Quo fans, who'll discover that Pete Kircher's right foot stomps just as hard as Coghlan's did. And they've kept the songs too. Those old favourite 12 bar chords still blend into that curious brand of Heavy Country Rock that has been Quo's trademark all these years. Check out any of 'Dear John', 'I Should Have Known', 'Resurrection' or half a dozen others and you'll hear the same old drinkalong, rockalong, singalong, strummalong Quo you know and love.

So what actually is new?

Well, the sound and the production, that's what. '1982' presents a new high-gloss, high-tech, high-flying Status Quo. 'Big Man' (the album closer and a possible sign of things to come) is the obvious example. With its pomp rock sound of exploding drums, laser guitars and vocals that starburst across the stereo like confetti bombs it wouldn't sound out of place on a Blue Oyster Cult collection, and the formula is repeated throughout the 11 tracks here.

They produced it themselves (albeit at Queen's sumptuous Swiss studios in Montreux) so they have only themselves to blame if their fans shy away from the new polished metal sound in favour of the grit and grime of yesteryear. But I don't think they will because this album is strong enough to open up a whole new market for Status Quo.

After all, I like it . . . and I've never been able to say that about a Quo album before.

CHAS DE WHALLEY



STATUS QUO: high-tech, high-flying . . . but the beat goes on



RORY GALLAGHER: back to his roots

RORY GALLAGHER 'Jinx' (Chrysalis CHR 1359)

IT'S BEEN almost 18 months since the last one but that doesn't mean ol' Rory Gallagher's spent his time going Grand on us. Quite the opposite in fact. 'Jinx' must be his rootsiest album in years. It simply oozes with the blues, a real gutbucket job if ever I heard one.

Produced by Rory himself and recorded in Germany, 'Jinx' flies in the face of fashion. Confronted with the trickery and technology of the modern studio he's chosen to take a step backwards in time and go for the stripped down sound of a naked three piece.

Which doesn't mean that you won't hear an overdub here and there. But just like the Rolling Stones classic 'Exile On Main Street' this album sounds like it was recorded in one small room where there was nowhere to hide.

On 'Jinx' Rory Gallagher fuses the hard rock rhythms of the 80s with the licks he first learned with Taste during the Blues Boom fifteen odd years ago. On belters like 'Signals' and 'Bourbon', he squeezes them out of his old Stratocaster like there's no tomorrow, while on something like 'Double Vision' he slides into them a little slower before changing down again into a title track that sounds like Peter Green's Fleetwood Mac back from the grave.

Gerry McAvoy on bass and new drummer Brendan O'Neill match his every move and prove their versatility on 'Devil Made Me Do It'. But the best is a delicate 'Easy Come Easy Go' where Gallagher and the lads recall their Irish heritage.

If you've ever wondered what Phil Lynott and Van Morrison might sound like teamed up with Rory Gallagher on guitar . . . this could just be it.

CHAS DE WHALLEY

More Kuts on P/20

VARIOUS ARTISTS 'Hawkwind, Friends and Relations'. Flicknife Records — SHARP 101

HAWKWIND HAVE been lurking on the darker side of Rock 'n' Roll for over a decade, turning out the occasional masterwork and giving birth to various spin-offs and alternate incarnations. This album culls the best of these on one side of live material and one of studio. The most (in)famous branch of the giant Hawkwind family tree, the horrendous Motorhead, have fortunately been omitted due to 'legal problems'. Small mercy.

The Hawklords, Sonic Assassins and Hawkwind themselves appear on the live side with the previously unreleased 'Robot' from the latter, recorded in Liverpool 1977, winning hands down due largely to the malevolent vocal presence of Bob Calvert. The band were always at their best live and the mania shines through.

Side Two contains a couple of tracks each from Nik Turner's Inner City Unit and Michael Moorcock's Deep Fix, and one from Hawkwind.

ICU are an indescribable collection that have to be seen to be believed. Imagine punks on acid — that's about as close as you can get! Michael Moorcock, author of the brilliantly anarchic Jerry Cornelius quartet (Deep Fix is Jerry's band, by the way), having kept a relatively low musical profile since the 'New World Fair' album bombed in 1975, has now re-emerged alongside Pete Pavli with whom he was supposed to be composing 'The Entropy Tango' (whatever happened to that?).

An interesting development, while Hawkwind's track 'Valium Ten' begins with the disconcerting "Now, I don't want you to panic, just lean back and relax . . ." Cue sound of dentist's drill, gurling scream and finally the Hawkwind blitz.

Thoroughly recommended to anyone who can stand the pain.

DAVE DICKSON

KISS
Paul Stanley



Having once topped the prestigious Gallup Poll as America's most popular rock band, Kiss now find themselves at a crucial point in their career. The last album 'Music From The Elder', whilst a brave attempt to break new ground, failed to capture public imagination and the band are already back in the studio recording a follow-up with producer Michael Jackson.

In addition, 'split stories' both here and in the States have been rife but, according to the group's management, Ace Frehley, though recently out of action through illness, is still a full Kiss member and will be touring with the band when the new album is complete. Any live activity before September, however, looks unlikely.

PIC BY: WARING ABBOTT

GODDO





HM DEMONS



TO FIND yourself stuck between two half-caste HM freaks, both chattering nineteen to the dozen, giving strict instructions on what should be written about them in this piece, at six in the morning in Sheffield (yes, it really happened!) is certainly novel, and can broaden your horizons enough to make your head split at its epicentre. But then, the Bailey Bros. (as they insist is their proper title, not Brothers!) are two intriguing young men, with more quirks buried within the concept of the Heavy Metal disco they present than in your average politician's press waffle.



Britain's wildest heavy metal DJ's, the Bailey Bros, talk to Howard Johnson

Consider first of all the following statement from Des Bailey, pertaining to the theft of 400 singles and countless demo. tapes belonging to him, from a notorious black people's area in Brixton:

"Tell me, what would coloured people want with our record collection? They're solely into reggae!"

Then ponder on the Baileys' extravagant stage presentation to back up the records they play. The Heavy Metal Demons preside over a full stage set — coffins, backdrop, dry ice, flash pots and, to top it all, Mick and Des unleash barrages of beautifully played (ahem!) imaginary guitar solos on their real guitars! Can you figure out where these guys' heads are at? I'd better leave the talking to them.

"We've always liked Heavy Metal music, as opposed to reggae or soul. We bought all the albums and always used to be down the front at gigs doing crazy stunts. We've never felt akin to the black man's music."

Why not become the reincarnation of Jimi Hendrix in split personality form and wow audiences in a band? Des:

"I don't know really — we had so many albums that someone suggested to us that we start our own HM disco, and we just went straight for it.

"We rehearsed at home for six weeks before we did a thing," nods Mick, "checking out whether we could actually run a disco — the voices, the cueing and the like. Des does most of the voice work and he changes his accent for the job. He gives it a competitive edge — gives it more bollocks you could say." You could say indeed!

THINKING back to the evening's show (for it is indeed a show) I can see how things have come together for the brothers and why they've made a name for themselves in the five years since their inauguration. The Clarendon Hotel, in London's Hammersmith area and hardly a stone's throw from the famous Odeon, is the venue for the Bailey Blitz. Despite a train strike, which meant that the hall was distinctly cold and lacking in atmosphere, the brothers (sorry Bros.) worked hard enough to put on a good show, prancing about the stage blowing up guitars, playing them (imaginarily of course) and setting light to various articles in the room, the most notable being Mick's hand — hit by an errant flash.

I am personally quite non-committal towards the show — I don't object to two guys playing imaginary solos (come on, we all do it, don't we?) and as Des says: "People can call us a bunch of pratts, as long as they remember our name!" Nor do I feel that the visual side of the disco is particularly vital, though Des and Mick are convinced of its validity.

"It all started when Virgin Records in Sheffield gave us two cardboard guitars — that gave us the idea of building up a stage show. We incorporated the idea of demons because we thought it added an air of mystery to the proceedings and also because we can build on it so much. We want to have hydraulically raised coffins for each of us to step out of at the start of the show. Some people say that our kind of show is cheap, but it ain't cheap when every bang you make is a quid going up in smoke (literally!). We're not into disco lights and that kind of rubbish. We want to put rock music over and enhance it with effects, and that kind of thing helps us to get our name remembered."

While there's little doubt that it's of primary importance for any band to present itself visually, I still maintain that this is of limited importance in a disco, where it's solely the music that counts. The fan is in the frame of mind whereby he/she cares little for visuals and simply wishes to dance or occasionally bang the head.

FEELINGS on the show aside, however, it can't be denied that the Baileys cut it clean and raw with music. Old standards (many of which are still popular, unfortunately) are mercifully mingled with excellent import and new release material, with a bias towards US heavies (Foreigner, Journey, Boston, Mötley Crüe and Van Halen), though this may have been a tricky move to impress the writer! So what do the Baileys do to promote this fine talent?

"We have residencies at the Leeds Fforde Green Hotel on Thursdays and at the Clarendon on Sundays, as well as many one-off gigs. We're gonna be doing a tour with Stampede and we'll be collating a compilation album on Avatar titled 'Demon Onslaught', featuring unknown overseas bands. What's more, we've got plans we haven't mentioned before to form our own band, though we won't ride on the Bailey Bros. name. There's no rush, but that's our ultimate ambition. We know we can only go so far as DJs, so that would be a great stepping stone."

Worth seeing when in your town, the Baileys and I wound up the interview and, judging it not worth going to bed at seven am, hopped along to guest on local radio Hallam's rock show in Sheffield. The steel city has some more metallic sons and Mick and Des have a warning for Sheffield's other rockers.

"We're hot on Def Leppard's heels to take the crown of Sheffield," they grin, "and they'd better not come back from the States as brown as we are!"

HOWARD JOHNSON

DIVER DOWN

TEMPERATURE UP



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UTS



ANVIL'S LIPS: smile, you're on Kandid Kamera.

GOD BLESS 'EM!

ANVIL
'Metal On Metal'
(Attic)

OK, so Toots will admit he doesn't know when this vociferous piece of vinyl will be unleashed on your poor unsuspecting ears, but dammit, even this duplicated Dolbyless hissing piece of tape that's in my posession cannot restrain the total brilliance of these Kerrangalike Kanuke Kavorters of total Metal Mayhem Massacre. Let me tell you squire that this is the *business*!

While bands like Rush and Asia try to infiltrate and subdue our senses, Anvil come hammering in and reach, nay sear, parts of the cranium that other merchants of riff ribaldry can't even tickle. The band — Rob Reiner (drums), Ian Dickson (bass), Dave Allison (rivvum/vocals) and el Gonzo Lips (lead vocals and dizbustin' stun lead guitar) — have managed to produce the finest piece of HM product to be let loose in aeons giving this Guinness drinking, rootin 'n' tootin' rabscallion a blinding flash of hope for the future of this much abused form of music.

With ace heavy metal thunder producer Chris Tangerine Peel at the helm, Anvil have produced a platter of anthemic proportions that makes 'Denim And Leather' a musical equivalent of Marks and Sparks shirtlifter hosiery. The sheer power 'n' playing batters you into total submission, from the opening title cut to the death defying sonic attack of the demonic dizbusting '666'.

Lips demonstrates that guitar heroes are here to stay as his fingers attack the fretboards like amphetamine crazed acrobats. When they're heavy they sound like a joyous union between Ted Nugent, Aerosmith and Motorhead (wouldja believe), with Reiner and Dix Dickson stampeding like rampant insane buffalo on amyl nitrate, and when they're commerical they sound like Kiss in their finest hour. Check out Jackhammer' for the former and 'Stop Me (While I'm Kissing)' for the latter. In between you get humorous highpoints of drama like the multi-melodramatic 'March Of The Crabs' and the volcanic vengance-ridden 'Scenery'. With Allison and Lips exchanging vocal chores it's difficult to pinpoint the highlights of this mega-stupendous platter, that will undoubtedly leave any true die-hard HM maniac salivating and swooning. God bless bands like Anvil who realise that it's time for the burnt-out wimp-like bozo's who try to pose under the HM banner to hang up their instruments. Bring in the new blood!

Anvil are what you've always hoped for. They're here, and with a soon come EP (featuring a previously unreleased track 'Steamin') and a purported tour with Motley Crue you'll be able to get a taste of their spine-shattering six-string insanity for yourself. If this is the sound of the future then book me a season ticket. A totally OTT review for a totally OTT band.

TOOTS DALEY

WISHBONE ASH
'The Best Of Wishbone Ash'
(MCA MCF 3134)

BY NO stretch of the imagination can Wishbone Ash be called a HM band, but this album will hold some surprises for those who aren't already addicted to the Ash's dual guitar sound.

Kicking off with 'Blind Eye', a promising song with an interesting riff, completely ruined by some awful honky-tonk piano in the background. Followed by 'Queen Of Torture', which sets the scene for the next three tracks.

'Jailbait' is truly superb, its fluid but mean guitar work makes it the album's standout track, while 'The King Will Come', though now a decade old, could still teach many budding axe heroes a thing or two if only at the level of technique.

Side Two opens with 'Doctor', featuring a slow build-up and a great duelling guitar mid section, and the only disappointment thereafter is 'Persephone' which, clocking in at seven minutes, is extremely dull.

'Silver Shoes' threatens to be equally monotonous but is redeemed by the usual tasteful guitar work, while 'Living Proof' from the Ash's underrated 'Just Testing' LP closes the proceedings, leaving a sweet taste in my mouth and making me hungry for more.

All in all, a satisfying album, despite the omission of personal faves 'You See Red' and 'Phoenix'. Hardly a compulsory purchase but a useful one for those unfamiliar with Ash's material.

DAVID LING.

ANGEL CITY
'Night Attack'
(Epic Records ARE 37702).

ANGEL CITY come from that strange land that in recent years has brought you Dame Edna Everage, Foster's lager and Kerry Packer. I imagine Australia as a kind of Newcastle-upon-Tyne only with more sand; a place where men are men and women are all called Sheila, a hardy kind of people who like their music to match. Enter Angel City with their third vinyl release in this country.

And it's a little different from the Aussie's advance assault force: AC/DC trampled an unwitting public underfoot and then Rose Tattoo came in their wake to pulverise whatever was left. But Angel City?

No, the Angelic ones have latched onto the best of that very English movement, punk rock, and savagely mauled it into the shape of a fine heavy metal album (NO KIDDING). I have to confess some confusion as to whether they were punks playing HM or HMers utilising punk, but settled on the latter. Undoubtedly punk changed everyone's view about how music should be presented and I waited expectantly for someone in the NWOBHM to use that chaotic energy to further the cause of metal. In vain.

But now someone's actually done it!

There are some heavy duty tracks on this album, 'Night Attack' and 'City Out Of Control', for instance, and some useful stabs at metallic punk in 'Talk About You' and 'Storm The Bastille'. Exciting and innovative stuff, but will they like it in Blighty? Don't know, but I shouldn't think so. Not for anyone with a closed conception of what heavy metal should sound like.

DAVE DICKSON

THE RAINBOW STORY

PART TWO: INTERVIEWS WITH JOE LYNN TURNER AND ROGER GLOVER BY DANTE BONUTTO. PLUS ANOTHER INSTALMENT OF THE RAINBOW HISTORY AND A SPREAD OF GREAT COLOUR PICS!

TRADITIONALLY, fun and enjoyment aren't words you associate with Rainbow. Reflecting Blackmore's struggle to find both a compatible line-up and a fulfilling, commercially viable musical style, the atmosphere in and around the band has rarely approached the jocular. Indeed, on certain albums the sound of grinding teeth can almost be heard in the mix.

"There used to be a standing joke that if we were laughing everyone would go 'this is Rainbow, please no fun, be sombre'." Vocalist Joe Lynn Turner moderates his tone as if about to impart information that might nudge the world of its axis. He comes close. "Listen. I don't want to blow anybody's image or anything but (eyes flick to and fro) we're having a f--kin' great time!"

C'mon, you're not serious. No feuding or fighting? No hint of change?

"Well I'm not saying we couldn't all be axed tomorrow and a whole new Rainbow brought in. But everything seems to be going smoothly and I think you can sense it on the new album. There's an honesty there ... a passion! We actually like the people we're with and I hate to say it but, yes, we're enjoying ourselves."

So there you have it. Rainbow in 'no long faces' shock. And talking (or rather listening) to Joe you get the feeling that this influx of merriment, almost a disruption of the natural order, is due, at least in part, to him. Being more of a visual counterpoint to Blackmore than Bonnet or Dio, he's provided the band with a new element in showmanship and helped dispel much of the pre-existing tension with an open 'let's go for it' mentality.

Not one to bottle things up, he could push Nugent hard in the syllables per second stakes. But whereas the latter's stream of conciousness raps would seem to flow directly from the mouth without straying too close to the brain, Joe's commentary is founded on an impulsive yet discernible logic. A one-man think tank, he serves up ideas with the full-blooded pace of an in-form McEnroe, meaning only a limited number can ever be returned. One sentence is barely finished before he's on to the next, the conversation all the time spiralling into new, often unpredictable, areas. Bach, Mendelssohn, Beethoven, Van Gogh, all receive the full Turner treatment. "I don't mean to babble on," he confides, sweeping into top gear, "but what is art ...?"

Though hailing from Hackensack, New Jersey, Joe now spends most of his off-duty hours in New York's Greenwich Village. A cosmopolitan, craft-ridden area, as close to quaint as the City gets, we made a quick local tour before cooling our heels in one of the many coffee bars where, appropriately overshadowed by a ceiling-high fresco, Rainbow's fast-burgeoning frontman responds to his own query.

"If you can't communicate your art what are you proving? If you're going 'blah, blah, blah,

Continues next page



From previous page

blah, blah, la-di-da' and someone says 'what?' you're not getting anything across. Nothing was learned, nothing was transferred. You got no communication, you got no art!"

Simple. The answer to a queston that has racked great minds from Aristotle to Tolstoy and, on the level of rock'n'roll, an artistic justification of Rainbow's recent efforts to widen their appeal. To be commercial.

"For some reason that seems to be a dirty word with everyone," says Joe, clearly fed-up with talk of Rainbow selling out, "but all the bands I know, Zeppelin included, they're commercial. Who're they kidding? Listen, we're tired of not reaching the American public, tired of not reaching people who like a decent song. If you can play it, do it!

"We were in some hell-hole, Edmonton, Canada, I think, and I said to Bruce (Payne) our manager 'we can crack the commercial market and keep our integrity'. And he looked at me and went . . . 'have another drink'. But I said 'no, I swear it, we can' and I've started to see that happen on 'Straight Between The Eyes'. We're getting into a bluesy feel and Ritchie's not so uptight about it all being smash headbanging stuff. I think he'll enjoy playing 'Stone Cold' onstage."

For Joe, establishing himself with Rainbow was no easy task. Although he'd completed five tours and recorded four RCA albums with Fandango, his previous band, lining-up alongside the likes of Blackmore, Glover and Airey still induced a slight weakness in the cartilage area. In addition to which the backing tracks for 'Difficult To Cure', virtually complete when he joined, had been written with the Bonnet vocal chords in mind so he was forced to sing in a higher key than usual to cope.

Having been central to the recording of 'SBTE' from the off, however, the key is his own as are most of the lyrics which he prefers to write from experience — a tradition stretching back to 'Jealous Lover'. The first Blackmore/Turner composition, it began life as the B-side of 'Can't Happen Here' but, finding the latter too weighty in terms of social and political content, American djs latched onto the flip and proceeded to play it to death for some 16-17 weeks. Remarkable for a song hashed together at a theatre in Minneapolis while the band was on tour.

"I remember it well,"says Joe, "it was Ritchie's birthday and he'd just had his Framus acoustic stolen so there was a bit of a moody going on. Anyway, Bruce had been calling us repeatedly saying we needed a B-side for 'Can't Happen Here' but we kept putting it off until finally we got a mobile unit and Ritchie and I made an arrangement in a little room in the theatre. Then he went out and showed the music to the band while I sat frantically putting my thoughts together lyrically. In the end we did it in front of an audience of one — our tour manager Colin Hart!"

Completing 'DTC' wasn't the only nerve-racking aspect of Joe's first few months with Rainbow, however. Once 'Surrender' et al were in the can he then had to get himself accustomed to going onstage without a guitar — in Fandango he was 50 per cent of a twin lead attack — and to varying his performance from country to country. The quiet ripple in Sweden, the instant ecstacy in Japan, for someone who'd never toured outside America and Canada it was a confusing business, and in his efforts to do well he sometimes went a little over the top.

" I had a lot of phone calls from the States telling me to quit bouncing around like some Rod Stewart fag. I appreciated that! The thing is, I was used to working for my applause, doing everything possible physically, mentally and emotionally to get across, and then all



of a sudden I come out and there's 12,000 people on their feet screaming and I haven't even done anything yet!"

In this country, however, it wasn't just the applause and the encouragement of the fans that rocked Joe on his heels . . .

"ENGLAND! (waitresses scatter instantly as arms begin to fly). My God, I hate to tell you about England. The press there, God, they're such c---s, and you can tell them I said it."

Now criticism arising from the band's tour here may have been a mite harsh, but not even Blackmore's staunchest defender could claim that all journalistic barbs were poorly aimed. There were times, particularly during Beethoven's Ninth, the only number for which Joe took up guitar, that he resorted to tactics better suited to Fandango than Rainbow. He admits it himself . . .

"One night while Bobby was doing his solo, Ritchie came running round the back of the stage and went 'what the hell are you doing?!' He was right to shout, I was really overstepping the mark. I had the guitar over my head, I was twisting it about and throwing picks out to the audience. I used to do all that stuff and it's hard to break old habits, but there I was doing it with the greatest guitar player in the world going 'oh shit, I've got myself in hot water this time'."

In fact the matter was settled with a handshake. Joe accepted Ritchie's advice as the latter had (finally) accepted his on the 'Smoke On The Water' issue. Joe recalls the details with relish.

"We'd been fooling around with the song in rehearsals and Bobby and I went 'Ritchie, it's great, let's do it' but he kept saying 'no, I left that behind long ago'. Then one night, I forget exactly where, he started the riff on the encore and we just turned round, looked at each other and went 'right!' The drums and the bass came in and we did it with smiles on our faces from ear to ear, we were bustin' a gut and the people went crazy. I think that's fine, we should do it now and again. I mean that's the legend, why f-----g not?"

Having weathered all the initial trials and tribulations, Joe now feels considerably more at ease with the band. Certainly he's no longer covered by Blackmore's long, often intimidating shadow.

"Mom's apple pie up front, call me what you want, but I've now developed a following of my own. A lot of our new fans are saying they never particularly liked Rainbow before I was in it, so maybe I'm speaking out of turn but I think at this point I'm helping Ritchie as much as he's helping me."

As his presence has both boosted the romantically inclined content of the band's repertoire and given them a more overtly sexual appeal, it's not surprising that many new supporters are of the unescorted female variety.

"Well, before it was like celibacy, all geezers. But now we get these 16-year-old honeys walking in all feathered up, and really they're taking their lives in their hands. Our stagehands often have to douse the people at the front with water to stop them passing out and you get a girl in that situation and she's just not going to cope. But in Japan they all sit there and get up when they're supposed to and if they make one false move they've got like 90 Ninjas on them. It's complete control."

Despite the hazards of garrulous enjoyment, however, Japanese fans still remain loyal to the Rainbow cause. As far as they're concerned, JLT can do little wrong but closer to home his onstage persona has spawned some colourful rumour and gossip.

"Well, there's been talk about me being a poof and wearing a wig but neither of those things are true (he tugs a lock of hair to emphasise the point). The fact is I grew up with stilettos in a rough Italian neighbourhood. Every day I'd get beaten up by the bigger kids, I've had my share of chipped teeth, and a lot of that I bear on my shoulders to this day. Sometimes I get drunk and I just get real awful, obnoxious, and the band's helped me a great deal. I've had hours and hours of talks with Ritchie and Roger and we've become friends rather than just business partners."

Ah, friendship — the recurring theme. It seems strange to think of Rainbow in this context and stranger still to think of Blackmore sending up his mean'n'moody image by taking the part of Death in the video for 'Death Alley Driver'. And who should be responsible for the casting . . .

"Yes, thank you, I do take credit for that. There's a line in the song 'he takes you on a corner with a wave of his hand, Death is in the back seat of a big old black sedan'. So I said to Bruce why don't we get Ritchie to play Death, why doesn't he sit in the back, and nobody went 'right, good idea' but the next thing I know Ritchie's coming in with the make-up man and his face is all white. And the figure who sits next to him in he car wearing a skull mask is actually his wife Amy!"

Involving a stunt motorcyclist and a good deal of location shooting around Connecticut's English-looking hills, it's an ambitious project — a welcome change from the standard heavy rock video that tends to be of the lipsynched, pseudo-live variety. Of course a video, no matter how exciting, can't make a bad song good but Rainbow needn't worry on that score as with 'Death Alley Driver' (and it's true of the album as a whole) they've struck a vein rich in commercial promise that should allow them to gain a wider audience without compromise or loss of credibility.

"If the album gets airplay and is successful, fine," says Joe, serious for a moment. "But we played the music we wanted to so as far as I'm concerned it's a success already."

ROGER AND STILL IN

RAINBOW, to all intents and purposes, is Blackmore's band. Aside from being the focal point onstage, he supplies the initial musical input on all the songs, determines the fate of group members and, up until the recording of the '79 album 'Down To Earth', was responsible for the band's direction in the studio as well.

In the wake of the turmoil, bad feeling and general lack of inspiration that blighted the recording of 'Long Live Rock'n'Roll', the preceding LP, Ritchie decided he could no longer cope on his own and, after consulting with manager Bruce Payne, asked Roger Glover to join first as producer and additionally as bassist. On 'Down To Earth' the final decision in the studio was his, an arrangement that's remained intact on both 'Difficult To Cure' and the new 'Straight Between The Eyes'.

"If that decision goes against someone we might make some kind of compromise," Roger explains, "it really depends on the situation. The thing is, every producer has his own style. There are some that completely dominate and don't let the group have any say whatsoever and others who let the band do exactly what they want. I fall somewhere between the two. I listen to everyone but, basically, I have the final say."

Believing neither in chasing fans or assuming what an audience wants to hear, Roger's aim is simple. To produce the best album he can with 'best' defined according to his own standards. Being involved with the band on a number of levels, however, gaining an objective view of proceedings is a clear and acknowledged struggle.

"I'm aware of how difficult it is — it *is* a problem. On the last couple of albums it's shown itself in my concern not to mix the bass too high. You tend to push yourself back so you don't get accused of hogging the limelight because you're at the controls. This new album is the first where I've asked for the advice of the engineer on the bass level."

As Ritchie plays at one volume (LOUD!) be he in a club, a concert hall or a studio, his level also requires careful monitoring though, paradoxically, the problem Roger works hardest to overcome when recording with him is his virtuoso approach.

"In a way Ritchie's too good," he explains, "he tends to do things very technically but, for me, musical ability is the *least* important factor. The most important thing, I think, is to communicate with an audience and you can sometimes say more in a scream than you can in the most articulate, well-sung piece.

"I like to see Ritchie just open out and let loose. Sometimes when he's tuning up he plays the most brilliant things, then when he actually comes to a solo they're not there. Of course they can be, it just requires a lot of talking. There have been occasions when he was totally at a loss to know what to do and I've just said the right thing."

'Weiss Heim', the haunting instrumental B-side of the feminist-slated 'All Night Long', is a case in point. Ritchie had the tune but no clear idea how to play it, and it was Roger who recommended what proved an ideal tack.

"In the space of about five or six seconds he played it a certian way and I said 'that's great, fantastic, you should play the whole thing that way', which he did and it turned out great. A couple of days later he came up and said 'you were right' but, then again, there are other occasions when I've been wrong. So we work off each other a lot."



While angry slogan-chanting hordes lay seige to New York's Hilton Hotel, a response to the imminent arrival of failed screen star/US President Ronald Reagan (apparently in town to receive an award, though no one seemed quite sure what for) across the road in the Rainbow management office Roger Glover remains unperturbed. The band's anchorman onstage, his experience and cool, quiet optimism make him an anchor for the group offstage as well, the aforementioned qualities proving the ideal foil both for the relative inexperience of Rainbow's US trio (at top level, at least) and the doom-laden outlook of a certain sombre-clad guitarist.

In concurrence with the later, Roger cites 'SBTE' as one of the easiest albums he's worked on. When Graham Bonnet was fronting the band he had to take charge of the writing and keep him supplied with ideas and

Colour spread overleaf:

RAINBOW





PICS BY: ROSS HALFIN



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lyrics but on the new LP, the first Rainbow album he's produced that's been started and finished by the same line-up, everyone pulls their weight.

Initially the band rented a house in the US skiing resort of Vermont where, with all the equipment housed in the basement, they came up with four or five viable ideas that were later developed, honed and rounded off in a studio near Montreal, Canada, sought out by Roger on Nazareth's recommendation.

Finding themselves there in November/December the temperature rarely crept above 30 below, Stone cold indeed, but like Spring in St Tropez compared to a nearby village where an extremity-freezing 115 below was the norm. Blackmore naturally took advantage of the polar conditions to stage a variety of practical jokes with Roger his number one target, in between which the band recorded some of their finest songs to date. Roger was particularly pleased with the funky 'Tite Squeeze'.

"It was a very natural song to do'" he recalls. "Sometimes when you work in the studio and spend days on a track it ends up sounding a bit mechanical, whereas the tracks that sound fresh are the ones you accept, mistakes and all, because they happen to feel good and to me that's one of those tracks — and 'Stone Cold' is another. It could have been played better by all of us but it just felt good the way it was."

When Roger first assumed the mantle of Rainbow producer his prime intention was to bring Ritchie's guitar to the forefront of the band's sound but, with 'DTE' finally emerging as an overt attempt to be commercial and expand the band's following, Strat attack was sacrificed and song content pushed to the fore.

With 'SBTE', however, the Blackmore guitar once again has its safety catch removed and with JLT now fully involved on the writing front the sort of hooks the band previously relied on Ballard to produce are slowly starting to filter through. Coupling an all-enveloping commecial quality with a near Purplesque



dynamism, Rainbow has shifted course, subtly yet strongly. Vision as ever sharpened by hindsight, Roger still sees room for improvement but generally he's pleased with the overall sound and feel, something that hasn't been true before.

"When 'Difficult To Cure' was finished I went through terrible nervous breakdowns wondering if it sounded right and just before it came out I was shitting bricks. I didn't think it was good enough. 'Difficult To Cure' I thought was basically a good album but I was worried about the sound. I couldn't put my finger on it but there was something about it I didn't like, a certain clarity that wasn't there. I wanted to re-do it completely. About a week before it was due out I was calling up our manager saying 'can I re-mix it? I really think I can do better' and he's going 'no, it'll cost too much money'."

Although Roger now owns a house just outside New York City, it's uncertain how long he'll remain resident in the US. It's a matter of weighing up the pros and cons. On the pro side is the NY atmosphere which from a creative point of view he finds both stimulating and inspirational, and opposed to that an instant disposable lifestyle that thrills him not at all.

"Everything seems so impermanent here," he explains. "I've just bought an American car with a 12-month warranty and after 13 months the whole thing's falling apart. You kind of despair. Nothing works for very long here, you've always got to get it replaced or repaired, which kind of sums up the American attitude to life. It's more dollar and business orientated, there's no joy of craftsmanship."

This impermanence, the curious and unique ability all things American to come away in the hand, contrasts sharply with an indigenous music scene that, regulated and stifled by an all-powerful radio system, has acquired a fixed, stoic nature. In a society reassured by the known and wary of the new, all records tend to sound the same and the innovative and the offbeat don't stand a chance.

"American music really brings me down," sighs Roger, "though we're moving in much the same direction. On a personal level I don't know if I'm too happy about that. I'm happy if the band's successful doing it, but I can understand people's criticism of Rainbow going American, as it were."

In Britain the last three or four years have seen music of a varied, often experimental, nature reaching the charts. Roger views the trend with interest and no little pleasure.

"It might sound strange coming from an old fart like me but I'm really into new stuff as well," he reveals going on to declare his support for Talking Heads, Bow Wow Wow and, above all, XTC.

"That 'Drums And Wires' album was a turning point for me. All of a sudden I started listening to new wave without this mental block I'd had before and, quite frankly, I'd rather listen to that than HM and I'd rather listen to classical music than anything.

"The thing is I'm involved with HM so much that I know everything about it, all the ins and outs, so as a listener it's ceased to have the same impact on me as classical music. I'll always play HM but for mental stimulus I just like to hear something different once in a while."

At the end of the last world tour Rainbow went through a sticky period that saw the departure of Don Airey and very nearly the departure of Roger as well. There was no bad feeling as far as he was concerned but after eight months on the road a bit of peace and quiet seemed like a good idea.

Today, that good idea couldn't be a more distant proposition. Although he came close to producing Journey's last album, his committments to Rainbow generally leave little time for independent activities and, at present, there's no sign of a new solo album though when it does materialise, and Roger's adamant that it will, it looks likely to be off-the-wall to say the least and will probably be released under a pseudonym to facilitate public acceptance. The one thing Roger certainly hasn't got time for is talk of a Deep Purple reunion, though in both Britain and the States stories to that effect continue to bounce around the business.

"It would be very much a money-making venture and not a particularly creative one at that. To turn it into a massive billion dollar tour would defeat the object for me, but I wouldn't mind doing it in a couple of pubs in England — just for fun!"

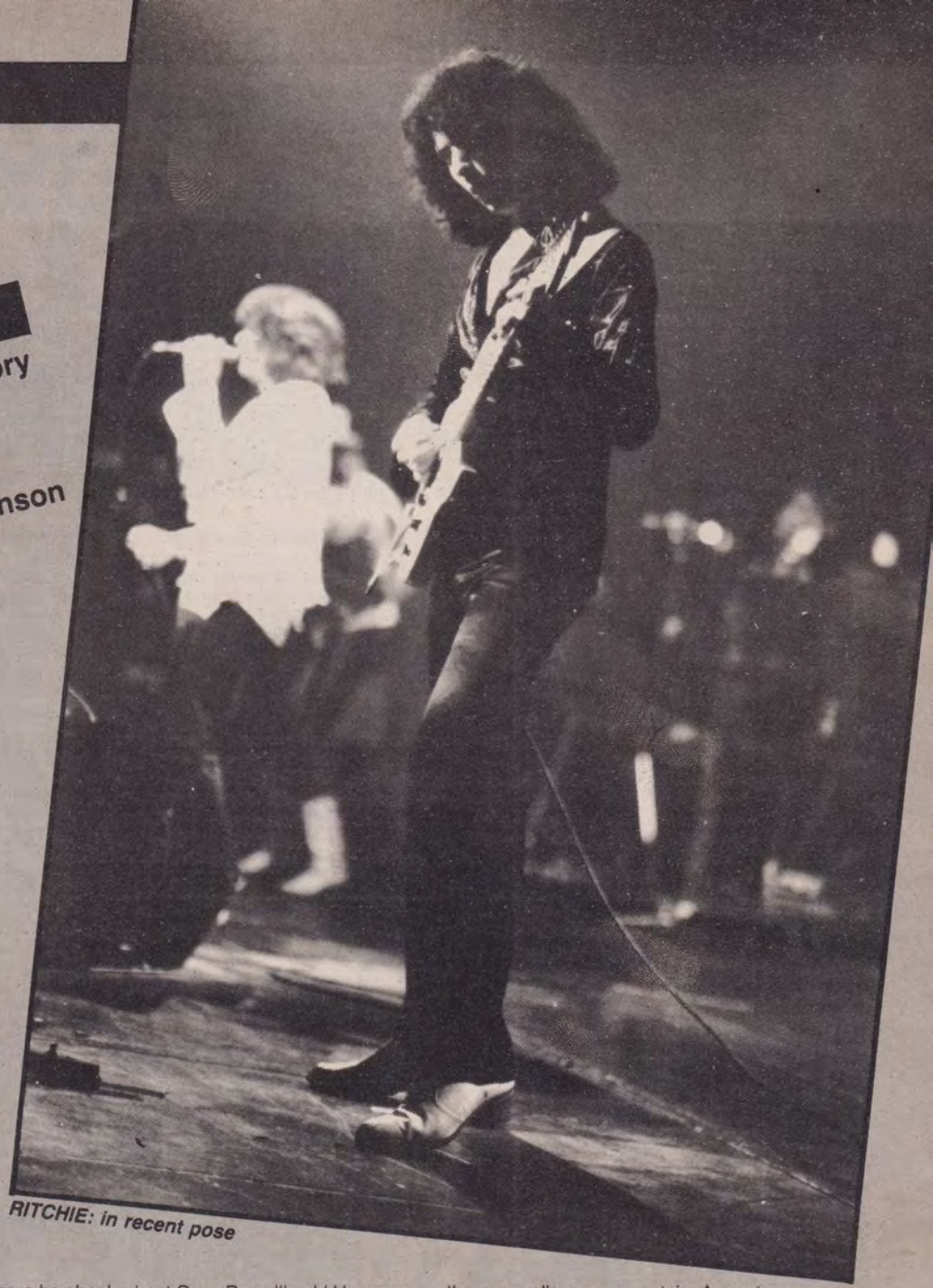


Roger Glover relaxes after hard day in studio.

RAINBOW'S HISTORY

PART TWO

In the last issue we took the story up to 1978. This edition of Kerrang! takes the Rainbow history right through to the present day By Simon Robinson



RITCHIE: in recent pose

"LONG LIVE ROCK 'N' ROLL" forsook much of the rough energy present on 'Rainbow Rising', and instead opted for a cleaner commercial studio sound — which at least meant we could hear Ritchie's playing properly. However, it also bore testimony to the tensions that had delayed the album, and the struggle for inspiration. It was no surprise to discover that the best cut on the album, Gates Of Babylon, was the most recent, recorded on the last visit to the studio in December 1977. As for the other tracks, many of them were merely competent, memorable only when Blackmore stretched himself, as with the excellent guitar work on 'Lady Of The Lake'. Even the albums quiet spot, 'Rainbow Eyes', seemed to overwork a nice idea in order to fill space.

In short the album seemed to sit uneasily between the sort of music Blackmore wanted to do and the sort of music he knew would make the commercial cross-over necessary if the group were to carry on. The road-show they were supporting couldn't be financed from the money they earned in Europe and Japan, some in-roads had to be made over in America. To this end the rainbow itself was symbolically ditched and they began a slog round the States from May until August. Not only that, but they went out supporting more successful groups in order to reach the largest number of people possible.

Once the tour was over, the anxieties Cozy had expressed before they'd set out were confirmed. Not only were Stone and Daisley out but rumours were rife that Ronnie Dio would soon be joining them. The facts were hidden amidst a stream of conflicting reports, and it wasn't until January 1979 that Dio's departure was at last confirmed. For many Rainbow fans it looked like the group had indeed reached the end of the road, and I suppose in many ways it was the end of a musical idea Blackmore had strived to build since 1975. He was faced with the prospect of a complete rethink.

It was obvious that if the band were to continue record sales would have to be much healthier. Once Blackmore had accepted this, he realised he needed some help in order to achieve a more commercial sound in the studio. Maybe he felt that with the vinyl side taken care of he could then forge ahead with what he wanted to do on stage, but whatever was going through his mind he began to cast glances at Roger Glover's extremely successful run as a producer.

Although Glover hadn't done much recording himself, he still retained a manager, who also handled Rainbow, and it was through him that the former Purple bassist was invited to produce the next Rainbow album. A meeting was arranged towards the end of the year (not, as Roger later confessed, without a certain amount of trepidation on his part) and Glover agreed not only to do the album but to help write as well.

Over Christmas, Blackmore returned to Britain where he checked out Cozy Powell's old Hammer keyboard player, Don Airey, and offered him the job in Rainbow. Airey agreed, and Blackmore made an unsuccessful attempt to complete the new line-up by asking Ian Gillan to join. Gillan declined and instead asked Ritchie to join his band! Nothing came of that either but fans at London's Marquee club on Dec 27 had to blink and look again when Blackmore strode on for the encore of Gillan's set — Ritchie's only UK gig that year.

Rainbow began recording as a quartet in early 1979 but, following the departure of the bassist, Glover assumed that role as well. The idea was to get as much of the album done as possible, so that when a vocalist was found it could be completed quickly. After numerous auditions, the name of one-time Marbles singer Graham Bonnet came to the fore. He was traced to London, invited over and as a result of his tremendous range and power (rumours of mikes being set up fifteen feet away in the studio to record him are rife) given the job. It was April, and the new line-up was announced at last: **Ritchie Blackmore** — guitar; **Cozy Powell** — drums; **Roger Glover** — bass; **Graham Bonnet** — vocals; **Don Airey** — keyboards **RAINBOW Mk Five.**

Glover had already penned some lyrics, so the vocals were done with a minimum of delay, and the new album was out in August.

'DOWN TO EARTH' (with a limited edition in clear vinyl for collectors) turned out to be an apt title. Gone were Dio's sword & sorcery lyrics, replaced by the more acceptable and supposedly tongue-in-cheek material of 'All Night Long' and 'Since You Been Gone', the latter, by Russ Ballard, giving Rainbow their first hit single.

Once Blackmore had done the basics, he allowed Glover a free reign with the end product, and the album was far more commercial than anything they'd recorded before. Traditional numbers like 'Lost In Hollywood', and most people's favourite 'Eyes Of The World' kept older devotees happy, and the band had been given a new lease of life.

A European tour was arranged for the autumn and tickets printed in some places, but again this was cancelled in favour of promoting the album over in America, where it was achieving a measure of success. Rainbow this time went out supporting Blue Oyster Cult, but once the tour was over they promptly re-visited many of the venues as headliners.

It was February 1980 before the group arrived in Britain and, helped by a second hit single ('All Night Long'), the tour sold out double-quick even

CONTINUES NEXT PAGE

From previous page

though larger venues had been booked. The shows themselves still had a hit and miss quality about them, however, and the set seemed too broken up by long solos — even Blackmore's work which was as brilliant as ever. In fact the best number was often the opener, 'Eyes Of The World', which the group really stormed into.

There seemed an over reliance on old material too, which proved unsuitable for Bonnet, who tended to shout rather than sing while Glover's return to live work was rather muted — he was content to remain an anchorman and touches of his old bass magic were heard only fleetingly. Airey proved more capable than his predecessor, even if his solos were rather tedious at times — which all left Blackmore free to play how and when he wanted, and there were some magnificent moments when he would suddenly take off into a world of his own. At times like that you can almost understand the kids outside claiming they've seen God. God he ain't, but the best guitarist we have, yes.

In contrast to this came a poor show at Wembley and the much talked about riot when they didn't encore. You'd have thought Blackmore fans would be used to that by now! The 'will he — won't he' scene is much more fun than the usual encore predictability.

In May the band returned to Japan and already rumours about some of the group were beginning to fly, with Cozy Powell seen signing his autograph 'ex-Rainbow'. Bonnet too caused some confusion in Japan where the girls like their rock singers to look the part! Bravely he stuck to his guns, or should that be beach shirts, and even when his stage clothes 'disappeared' refused to budge.

By the end of the summer Cozy's departure was just a poorly kept secret and he played his last Rainbow gig as they headlined the first Monsters Of Rock Festival on August 16. His main reason for leaving was the increasing commerciality of Rainbow for which he felt Blackmore had sacrificed too much and his replacement, an American called Bobby Rondinelli from an outfit by the name of Samantha actually came over for the Donington gig.

Bonnet went off, ostensibly to begin work on a solo album, while the others gathered at the Sweet Silence Studio in Copenhagen to get the next LP underway. It came as little surprise to learn that he would not be joining them after all and another US recruit by the name of Joe Lynn Turner would be taking his place. The new look line-up ran: **Ritchie Blackmore** — guitar; **Roger Glover** — bass; **Don Airey** — keyboards; **Joe Lynn Turner** — vocals; **Bobby Rondinelli** — drums. **RAINBOW Mk Six.**



Rainbow Mk Five circa 1979.

It was now November and the group returned to the studio to complete the album. Recordings of the Bonnet line-up had been made for a projected live album but this idea was shelved and instead two Rainbow tracks included on the 'Monsters Of Rock' compilation album, giving us all the chance to hear Bonnet struggle with Stagazer, which had been resurrected especially for the occasion. Ritchie has spoken about taking an orchestra on the road to do an extended version of the track but this has yet to happen!

'DIFFICULT TO CURE' came out in February 1981 and the title was a cue for Hipgnosis to cover the sleeve etc in doctors and nurses; slicker than the last sleeve maybe, but rather empty nonetheless. The music too seemed to lack energy and inspiration, just another 40 minutes to fill the airwaves of America. Even the attractive instrumental 'Maybe Next Time' seemed just an imitation of 'Weiss Heim', a real gem that had surfaced as a B-side the previous year.

The band gave America another bash during March and April, sharing the billing with the Pat Travers Band. Reports filtered back of some excellent shows but it seemed hard to believe after the album. A short break in May gave Roger Glover the chance to begin a solo album before the European trek which reached the UK in July. As a tour it was poorly organised (though the initial lack of London dates cuased a smirk among fans elsewhere!) but musically it was a vast improvement on the previous years efforts.

Turner seemed to fit in well, actually making an effort to sing, while the group in general functioned as such. Blackmore's playing was more inspired generally and he seemed to have greater confidence in this line-up than previous formations — in fact some of his best work came during the first couple of numbers, most notably on 'Love's No Friend'.

Rondinelli lacked Powell's sheer power, but it rarely mattered, and one of the rare dull moments was the Airey solo which he repeated almost note for note from the previous tour. Some nights Ritchie even resurrected 'Smoke On The Water', and the shows ended with him laying waste to his guitar atop the PA columns.

Over in Japan, a pricey 'Best of' double album was put together for the tour, and Joe Lynn Turner's four albums with Fandango squeezed into one 'Best of' compilation. The visit there ended the tour and Airey promptly handed in his notice, claiming he was fed-up playing all the old material (somewhat ironic in view of his live solo).

So just when it seemed that Rainbow might achieve the impossible by recording two studio albums with the same line-up they found themselves auditioning once more. This time they sent word ahead to the Lee Studio's in Montreal, and when they arrived there in October half a dozen recruits were waiting. The job went to another American and the new line-up began recording in November: **Ritchie Blackmore** — guitar; **Roger Glover** — bass; **Joe Lynn Turner** — vocals; **Bobby Rondinelli** — drums; **Dave Rosenthal** — keyboards **RAINBOW Mk Seven.**

As Christmas approached, Polydor, aware of strong imports, put together their own 'BEST OF RAINBOW' in time for the festive season. It was a poor money making exercise rather than a serious attempt to document the band. We are now into 1982. The new album, STRAIGHT BETWEEN THE EYES, is upon us and it's interesting to see how they're shaping up now that Joe Lynn Turner's had time to establish himself.

If any of this article has seemed a little cynical, forgive me — old age you know. As long as Ritchie is touring, I'll be crushed up against the crash barriers with the rest of you, though sadly there are no plans for a British tour this year.

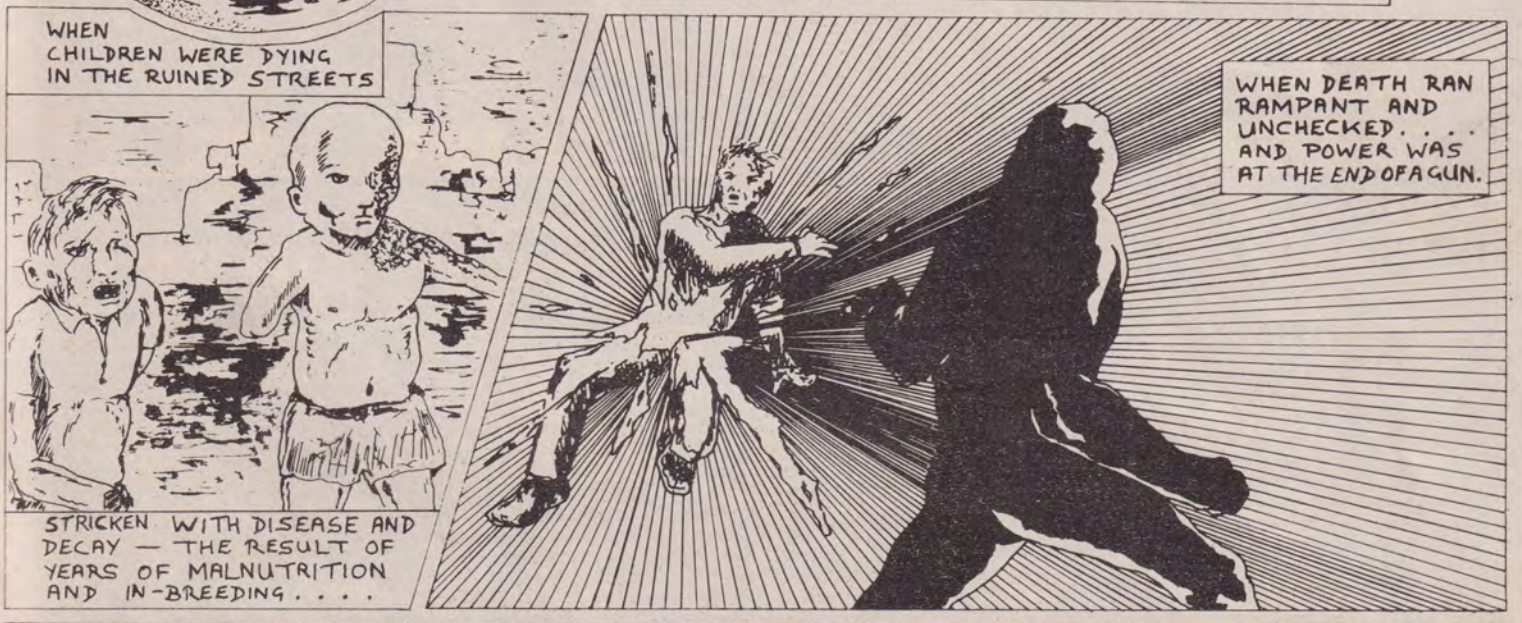


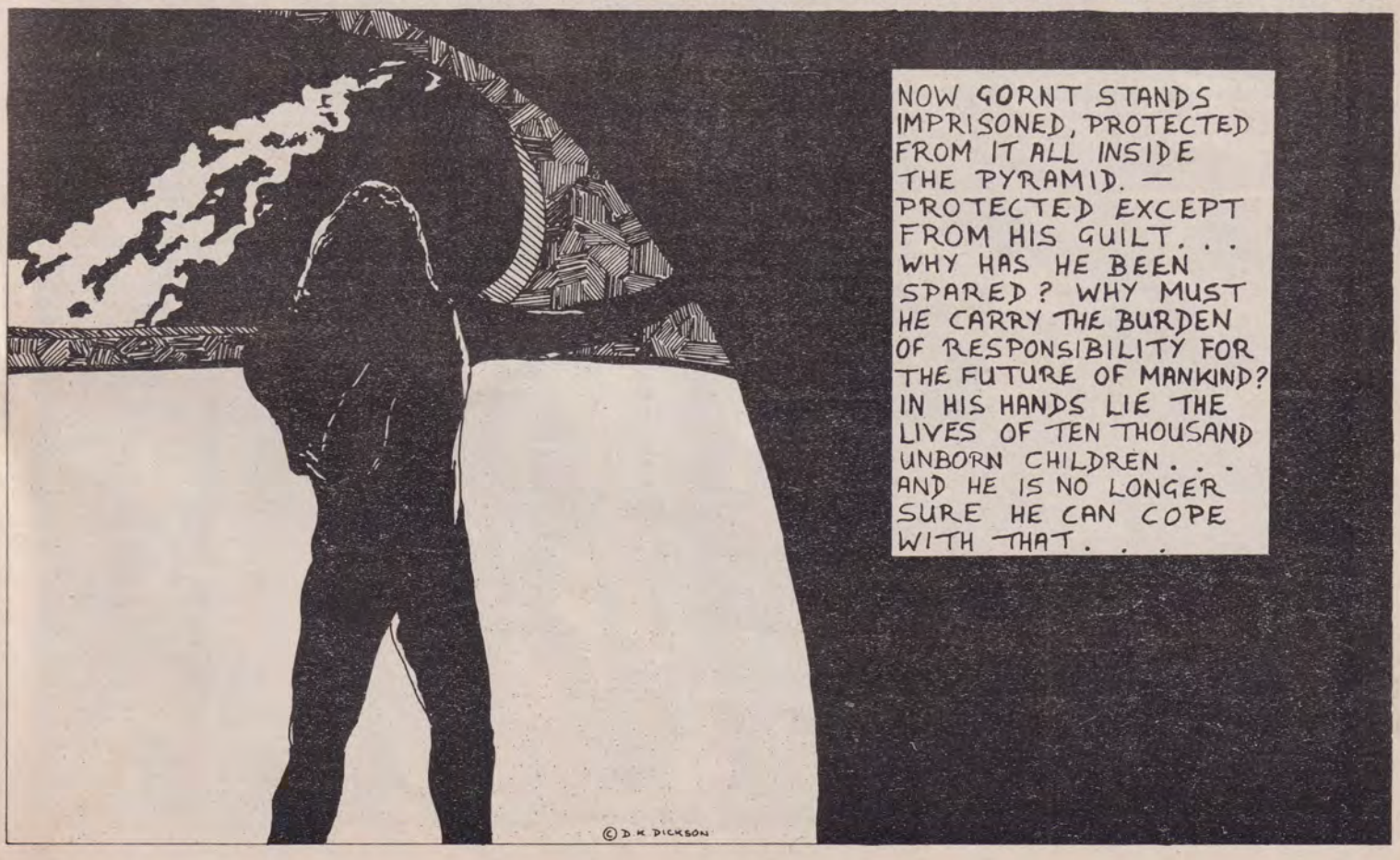
NEXT ISSUE!
RAINBOW'S HISTORY IN PICTURES
ON SALE MAY 20!

FROM THE EDGE OF DARKNESS



A WORLD AFTER CHAOS, TORN BY FAMINE AND CONFUSION — ONLY THE PYRAMIDS REMAIN, THE INCUBATED LEGACY OF A FALLEN CIVILIZATION, A MAUSOLEUM OF GENETIC HERITAGE . . . AND A RESTLESS FATHER.— GORNT GAZES INTO THE ARTIFICIAL NIGHT AND DREAMS OF ANOTHER TIME, ANOTHER PLACE . . . .





ARMED & READY

More new bands to watch out for

SALEM

HULL-BASED Salem grew out of the ashes of Ethel The Frog. Two ex-Frogs — drummer Paul Conyers and 'Tog' — formed the band in early 1980. 'Tog' moved on after a year and the band then expanded to their current five-piece status with Adrian Jenkinson on bass, Paul Macnamara and Mark Allison on guitars and Simon Saxby on vocals.

Gigging widely over Yorkshire with trusty aide Stanley the van, Salem are developing a following from Doncaster to Cleethorpes (the Rock'n'Roll Capital Of The World-*ish*) with their own brand of metallic rock.

Lyrics are mostly provided by Simon who likes to follow the sword and sorcery themes illustrated in titles like 'Reach To Eternity' and 'The Keeper Of The Keys'. Musical writing duties are generally shared, although classically trained guitarist Paul does the bulk of the arranging. He's anxious that, rather than relying on simplistic HM, Salem make full use of their twin lead guitars and develop a more demanding 'heavy melodic' style with 'lots of twiddly bits'(!) There will be no wimp-outs though — drummer Conyers and his Animal Attitude will see to that . . .

Salem recorded their first demo about a year ago but recently went into the Fairview Studios (where Def Leppard made their first EP) to record two more songs for issue as an independent single.

The record will be a doubleA-sided disc and contain the above-mentioned 'Reach To Eternity' plus 'Cold As Steel'.

The single itself should be available by the time you read this and can be obtained by sending £1.20 (plus 20p p&p) to Mark Allison, 37 Anlaby Park Road North, Hull (phone 0482 507061).
NEIL JEFFRIES





DUMPY'S RUSTY NUTS

HARD-ROCKING funsters from South London, the Rusty Nuts, may yet crack the barriers to fame and fortune with a single they've been trying to get out for a year. 'Just For Kicks' is the motor-biking anthem that has been delighting Nut fanciers at club gigs, and is at last due for release on the Cook King label.

Dumpy is the leader, guitarist, singer and composer who makes all the rude raspberry noises that kick off the song, and although he's sometimes a little grumpy, particularly when his band arrive late for a gig, he has a blunt sense of humour that delights the fans.

Originally Dumpy's Dirt Band, they reformed a year ago with new boys Chris Hussey on drums and Mac McKenzie on bass guitar and vocals. Chris and Mac used to be in Nuthin' Fancy, one of the groups that should have made it in '81, but didn't. The Blues Band have taken a keen interest in the Nuts and their bassist Gary Fletcher produced the single.

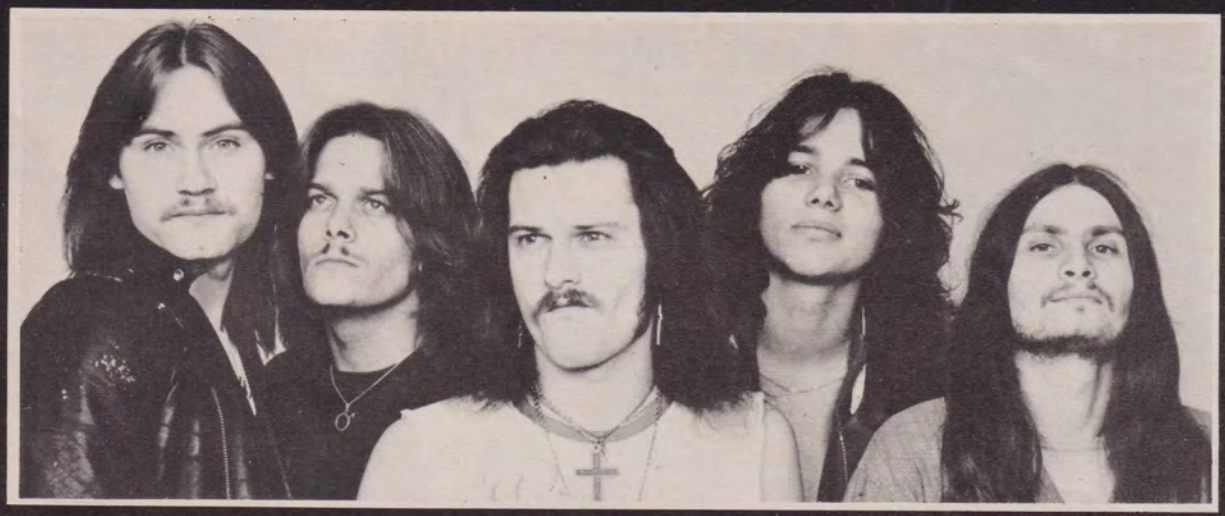
They have no management as yet, but a lot of people are hoping this unpretentious, cheerful mob achieve recognition beyond Peckham. "We've got the ability to do well," says Dumpy proudly. "I like the classics of the late 'Sixties, the heavy rock blues that used to be played by bands like Mountain and Humble Pie." Not surprisingly, his favourite guitarists are Leslie West, Dave Gilmour and Jeff Beck, and he raves about Frank Zappa.

Chris Hussey is one of the best young drummers on the scene, capable of playing block-busting yet concise solos.

Together with old pal Mac, he gives Dumpy just the right kind of backing for his shouted vocals and nifty guitar work.

The Nuts are expected to play at Hackney Stadium on July 25 and they're gradually building up work and a loyal following. They have lots of girl fans, and don't just limit their appeal to bikers. Neither are they into volume of the 'threshold of pain' variety. Indeed, at a recent gig the deejay's sound system was louder than the group.

You can get in touch with Dumpy Dunnell on 01-540 1987. And don't ask for Rusty — ask for Dumpy! CHRIS WELCH



MERCYFUL FATE

MERCYFUL FATE have been together for just over a year, the line-up being King Diamond (lead vocals in English), Michael Denner (lead guitar), Hank (lead guitar), Dice (bass) and Nick Smith (drums).

The two guitarists are former members (and mainstays) of Danish Heavy Metal band 'Brats' who issued an LP on CBS in Europe called '1980 Brats'. Two tracks from this album, never released in Britain, reached the Heavy Metal charts in *Sounds* and *Melody Maker*, and a third had some airplay on London's Capital Radio.

Hank and Michael Denner disbanded 'Brats' (despite sales of several thousand albums on the continent) to look for better musicians, which they've clearly found. Their four-track demo tape is 16 minutes of skillful axework, high-pitched vocals and a driving rhythm section and their stage show, I've been told, is wild, incorporating amongst many props a huge black crucifix!

Mercyful Fate have supported Girlschool in Scandinavia, and in their home city of Copenhagen had to finish the concert on account of Kim being shaken by a severe electric shock from her guitar. They've also headlined HM axtravaganzas in Denmark and, most recently, supported Gillan in Copenhagen where Ian was said to be impressed by their performance.

The band will probably be coming to Britain in May, when they'll be recording material for a new HM compilation and playing some gigs. There's also a Friday Rock Show session in the pipeline so look and listen for them. For further information contact John Kibble, 11 Sanderstead Hill, South Croydon, Surrey, or Ken Anthony, Kirkbjergalle 113 St, 2600 Glostrup, Denmark. CARMINE BRUDENELL

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KONCERTS

GAWDDAMN GOOD!

BLACKFOOT/SAMSON
Assembly Rooms, Derby.

CONTRASTING vividly with Blackfoot's speedy rise to the top in Britain, support act Samson have been hitting the boards at 8.00 instead of 9.00pm with worrying regularity for a good few years now. It's hard to pinpoint the reason why, as Paul Samson and Co have had the press, the contracts and the contacts and the whole NWOBHM to ride on. Sure they've had it rough, but no more than others. Samson and the word support just seem synonymous, and while the group do have a number of admirable qualities, they just aren't there in sufficient quantity.

Paul Samson is indeed an excellent guitarist, to these ears very much in the Uli Roth mould, and roly poly Nicky Moore a perfectly competent songster, but attention can't be gained by sheer bulk alone. Visual charisma and musical spark are also required — the NWOBHM thrash just won't hold water forever. The excellent, thoughtful 'Vice Versa' aside no other tune struck me as particularly memorable, and the most puzzling and frustrating thing of all is that, as far as Samson are concerned, there seems no way out. The band has metaphorically cut its hair and can't break free of the chains.

In the short time since their first attempt to open up the British market to their own style of Southern Boogie (just a label, and not really adequate to describe this band's essence), Blackfoot have stamped an indelible mark on the soil of the UK. Starting from a support slot with pals the Scorpions, built upon by a warmly received Donington set, the 'Feet have jumped to headline status for their latest tour and, no doubt whatsoever, these four boys deserve it.

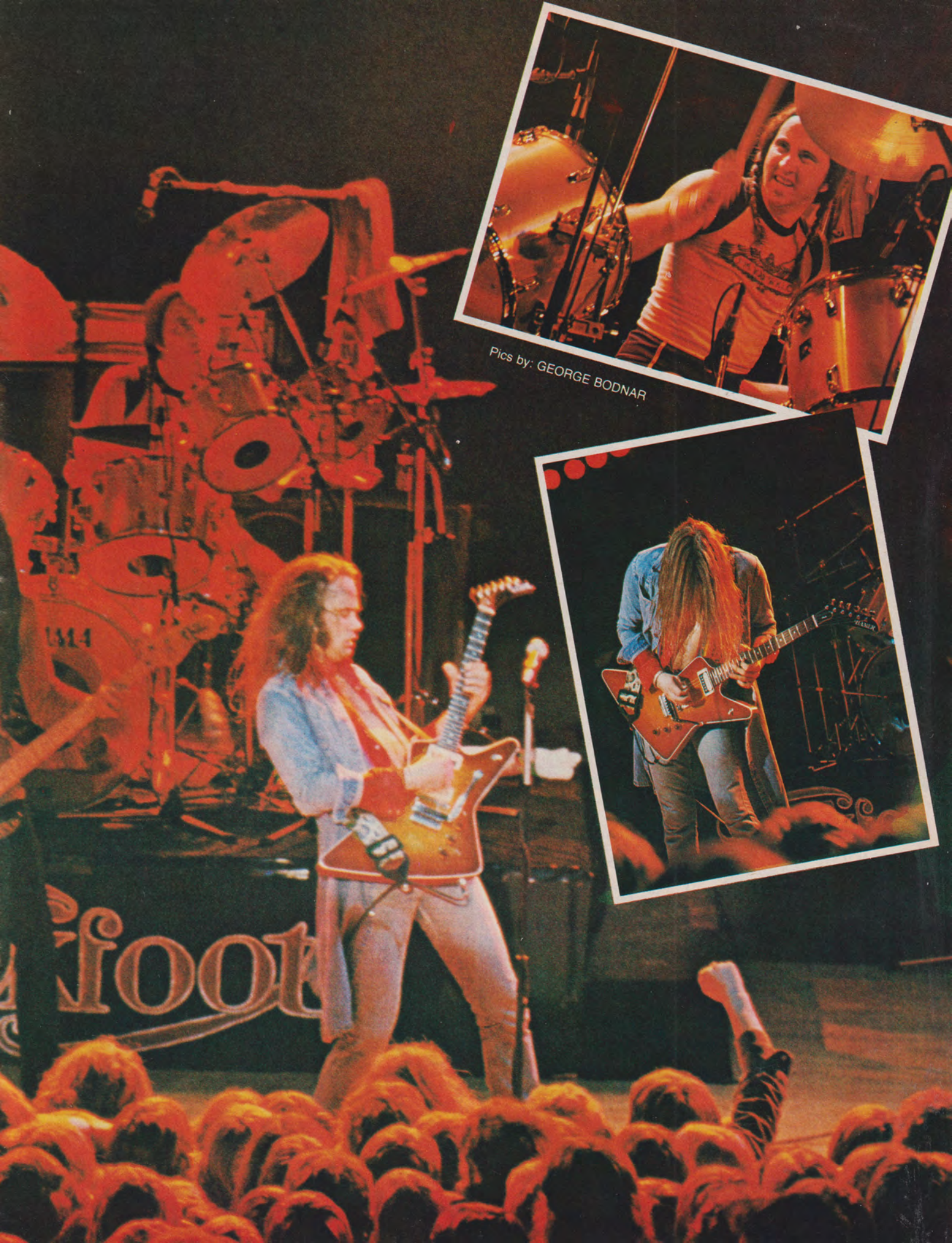
Spend some time with them and you know they walk it like they talk it . . . watch them on stage in Derby and you know it's for real. No chitzy showmanship which thrills only at first; this is fire-water rock 'n' roll, delivered with a power founded on Jakson 'Thunderfoot' Spires' lock-tight drumming, Greg T Walker's rampant bass, and Charlie Hargrett's chunky power chording and far-reaching solo ability.

These three men are stars in their own right, but no-one can outshine Ricky Medlocke. With lungs wider than the plains of America, his vocal power on 'Highway Song' and 'I Got A Line On You', to name just two numbers from the set, is astonishing to behold. In addition, Ricky handles the vast majority of the lead breaks with consummate ease (his 'Close Encounters' solo spot should not be missed) and anyone needing guidance on how to front a band (not just stand, sing and play but really impress an audience and to hold their attention) will find Rick the perfect studying point.

And with a repertoire impressive by anyone's standards, the band aren't just appealing on a visual front. Southern American heavy, there's something in their music for every fan of heavy rock and 'Every Man Should Know' proves the point clearly with its contrasts of light and shade, power and restraint.

The nicest bunch of rockers I know. A mighty fine band and 'gawddamn' good live act.

HOWARD JOHNSON



Pics by: GEORGE BODNAR

KONCERTS

FEAR AND LOATHING

MEATLOAF
Conference Centre, Brighton

It's always somewhat daunting to confront your heroes in the flesh, to view them naked and exposed to the public eye.

So . . . filled with Fear and Loathing, fired by the sight of Mr Loaf's disastrous exhibition on the OGWT, I hot-footed down to the seaside to witness this rock 'n' roll phenomenon.

A blaze of blood-red lights greets the opener 'Bat Out of Hell' as Meat lumbers about the stage making vaguely threatening gestures with his little red blanket. During 'Dead Ringer For Love' the amateur theatrics begin to take over and the whole thing fails to recreate the validity of the Cher video. The audience at this point are still in a comatose condition.

The proceedings shifted into a 'low gear' from here-on-in. Meat Loaf at times became incomprehensible or breathless, and would even cut out occasionally when the pace became too fast. Perhaps in realisation of his limitations, Meat has provided himself with a cohort of fine backing vocalists who boist his flagging larynx and keep the songs running while he regains his momentum.

Watching Meat Loaf necking with the flimsy Pam Moore during the mid-section almost becomes obscene and the sight of a spurned Meat attacking the wall and various pieces of stage equipment only mildly amusing.

"I want you to read my lips very carefully . . ." screams an aggrieved Meat at his partner, ". . . F--K YOU!!!" And the girl replies in kind. On that high note the band quit the stage after only an hour long performance.

They managed to oblige with a 25 minute encore though, where Mr Loaf redeemed some of his lost credibility and esteem on the Stones' 'Gimme Shelter' and even graced Brighton by actually addressing his audience. Spot on 10:00pm the band exits, Meat having played some riffs on his guitar and wailed at the crowd unaided by amplification. "Use the microphone!" cried someone. Sound advice. (Ouch, sorry).

Meat Loaf put in a good performance, there's no quibble over that. It's just that for a man of his status in the rock world, asking as much as he is for tickets (£7.50 on this occasion) 'good' just isn't enough. The live show lacks the excitement and intensity of the studio where the man obviously operates with considerably more comfort. Fear And Loathing and a great deal of disappointment.

DAVE DICKSON.

MEAT LOAF: better off in the studio.

PALLAS
Dial Inn, Glasgow

IT'S NOT surprising that Glasgow has earned the reputation of being Britain's least sober city, but its all-day licensing laws do at least have the added bonus of providing gigs for bands throughout the day.

A welcome change for those of us whose Saturday lunchtime highlight is either watching 'World of Sport' or some scuzzy black and white film on BBC 2.

Packed to its mock-alpine rafters, the Dial Inn is today playing host to Pallas, Scotland's self-acclaimed leaders of the progressive rock revival, and if the reaction of the audience is anything to go by it's far from a hollow claim.



PALLAS' EUAN LOWSON: progressive rock revivalist, Scottish division.

Being able to do three sets on this occasion, the first half hour session is a lengthy version of Pink Floyd's 'Echoes', a last minute addition for some of the band's old fans and, despite not having performed the number live for over a year, it's both true to the original and energetic in a way Floyd could never make it because of their overuse of pre-recorded tapes.

The first set 'proper' begins after a 20 minute break with the 'Stingray' tune as an intro tape, and the band go straight into 'Queen Of The Deep' with it's powerchord start and keyboard laced verse, which in turn leads into the 'underwater scene' featuring some stunning use of melotron to create what sounds like a twenty-peice female choir.

'Arrive Alive', the band's new single, is next and it's a departure from the usual 17/19 intricate rhythms with a catchy hookline and a near sing-along chorus. It probably won't make number one, but it shows the group are versatile enough to write songs as well as epics. 'Crown Of Thorns', however, stands proudly in the second category, a story of death, how it comes to us all and is, in certain cases, better than life itself. Reflecting a tragedy close to the band, emotion comes through forcefully in both lyrics and music.

Just as important as Pallas's music, though, is vocalist Euan Lowson's strong use of visual imagery. Assuming different roles for each song, and bringing a wandering minstrel atmosphere to the band, he constantly entertains with his mime and cavortings which come close to the suicidal on set closer 'The Ripper'. A song about Peter Sutcliffe, it sees Euan wreaking retribution for the sins of the world on his own body and this, combined with a light show and explosions that compliment the complexity of the music, should carry them to the fore and hopefully put the likes of Pink Floyd on the dole queue.

GEOFF BANKS.

SOLAR SAXON

SAXON/TRAUMA
Palo Alto South, San Francisco

THE KEYSTONE Palo Alto, probably the Keystone family's nicest club site in San Francisco's southern suburbia, isn't used to real UK Metal, but it tried hard to bend its walls for Saxon. Where it failed Saxon succeeded, and now Palo Alto knows what British Heavy Rock means. Despite the counter attraction of national chart-toppers J. Geils Band, the club, capacity under 1,000, was packed with leather-jacketed teens for the band's final American date. There was a line of ticket-holders around the building from noon, and when the doors opened the audience packed the stage front, waiting for a first glimpse of their heroes.

The show started at nine when local favourites Trauma hit the stage. And unlike on previous nights when the support bands had had to retreat in defeat, the band won over a large proportion of the audience, ending their set with a well-earned, and requested, 15 minute encore. A particularly strong reaction considering that half of the extra bass bins brought in for Saxon failed to work until late in the band's set. Their music is varied yet totally metal, probably the reason that five record companies are already showing interest though they've played only 12 dates.

Just a short break between bands and the audience erupted as Saxon hit the stage. Biff's eyes showed how much he's enjoying these shows in California and, one 40-second power loss aside, the show remained free of earlier PA problems.

American clubs aren't built for big rock acts but the Keystone family pulled out the stops for this one, showing their dedication to promoting the best of the new English groups. Saxon, billed as 'the loudest band in the Western Hemisphere', lived up to that name. Their driving sound steamrollers an arena into submission. Saxon demolished Palo Alto. Only the strength of the security, firm but reasonable, kept the stage clear of eager fans desiring only to bathe in the heat of Saxon's volume.

On their club gigs the band has been playing a one-hour set plus a three-number encore, but on this night Biff added several extra songs featuring excerpts from all the band's three American-released albums. To their surprise the kids sang along with all the numbers, showing their devotion to Saxon and all that that means.

If this is, as they say, Saxon's last club gig then those that witnessed the evening's magic know that American kids and English bands agree on one thing — Metal Rules. MAD DOG



SAXON'S BIFF: the loudest thing in the Western Hemisphere.

LIMELIGHT
Marquee, London

ON NIGHTS like this you begin to wonder just how much blood any one band has to sweat before they crack a fickle market like Rock 'n' Roll. The brothers Scrimshaw (sounds like something out of Dickens), Mike and Glenn, have been knocking around for some 15 years, playing the Midlands' cabaret circuit to rake in the coppers and then moonlighting at the odd Metal venue, their first love: in other words, they've paid their dues.

Limelight have been in existence for four years and toured with both Saxon and Chevy but the record industry seems indifferent to their obvious musical accomplishment. Must be going out of fashion or something.

Despite an abysmal sound and light system Limelight opened powerfully and careered through a carefully-paced set. Mike Scrimshaw plays his twin-necked bass like a rhythm guitar and sings with a clear, piercing vocal delivery — and this, I suppose, is what has given rise to the Rush comparisons. Brother Glenn gives a remarkably placid performance until the final number, 'Going Home', when he goes through a Jekyll/Hyde transformation and starts attacking his guitar like it was a viscious enemy. The comparative effect of these late Hendrix histrionics makes them all the more potent.

That Limelight have yet to make it big seems both a tragedy and a mystery. The guest list of invited A & R people was long and comprehensive but none of them bothered to turn up. Music biz apathy will be the death of this band. There's something wrong there and very little you or I can do to put the situation right.

DAVE DICKSON



LIMELIGHT'S MIKE SCRIMSHAW: a victim of music biz apathy.

VIRGINIA WOLF
Marquee, London

THIS WAS the first time I'd seen Virginia Wolf and it will probably be the last. Although the band showed initial promise this was definitely not one of the year's better gigs.

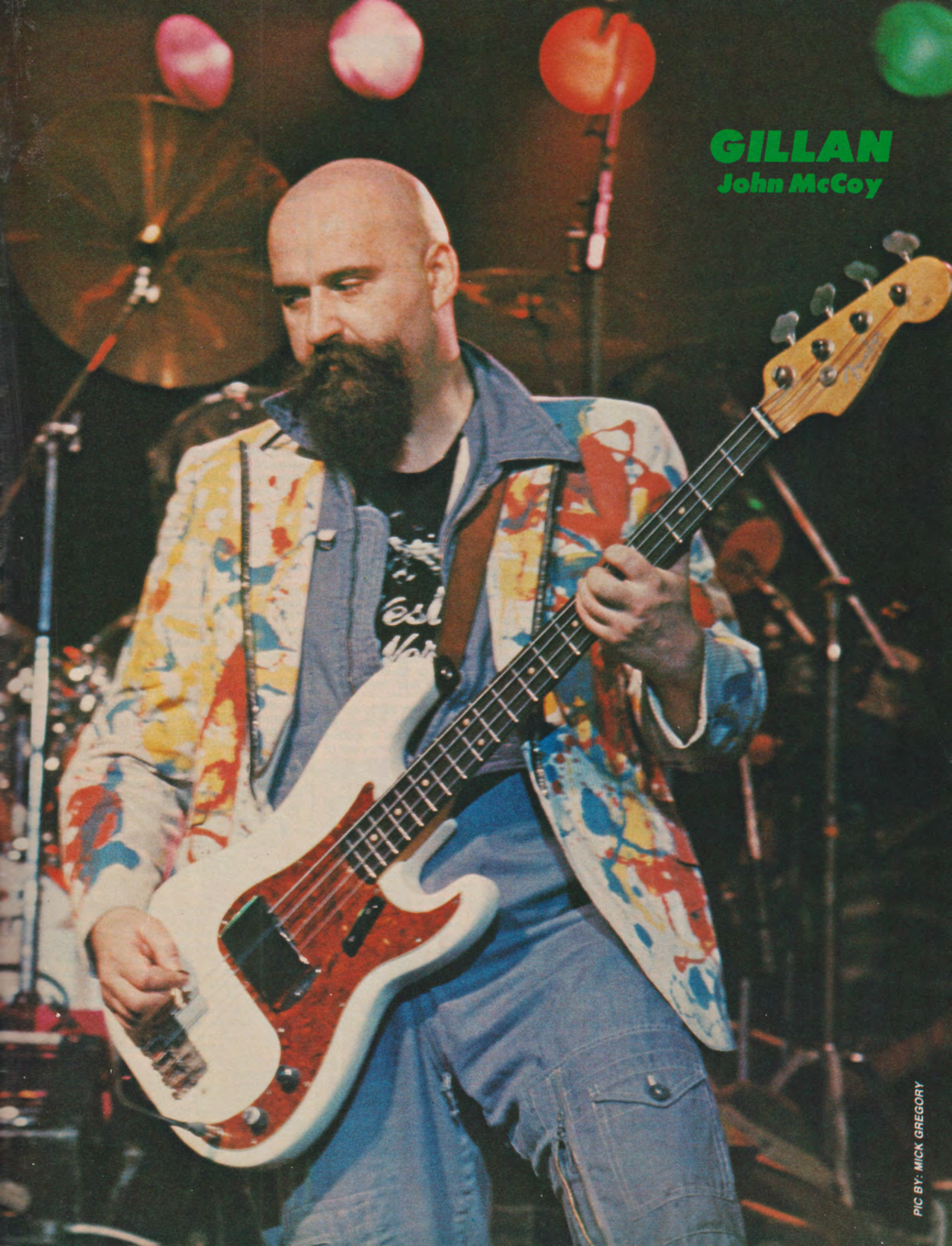
It all started when the lights dimmed and a spotlight picked out keyboard player/guitarist Dave Sheridan letting rip with an impressive melodic intro. Then another spot singled out the vocalist striding forth from behind a speaker stack, complete with manic staring eyes and facial grimaces.

And the first two or three numbers, it must be said, were quite effective, but after about 15 minutes it all began to lose momentum and I found myself shuffling my feet and counting punters.

Which isn't to say it was completely hopeless. 'The War' was a catchy number and had some interesting visuals to accompany it with the singer jumping up onto the drum riser and firing an imaginary machine gun at the audience in time with the beat. But Fish from Marillion does it better and probably did it first.

Then there was 'Surrender Your Love' which had a neat chorus and catchy hookline and 'Entertaining You' which came reasonably close to doing so, but the vast majority of the originals were indistinguishable from each other and it was the old sweet chestnut 'Action' that emerged as the highspot of the set. silences from the crowd, some of whom sat on the floor right throughout the time the band were onstage! Money is tight enough these days, so if I were you I'd spend it on any of the other up-'n'-coming bands and give this lot a miss. **DAVID LING**


UFO
Marshall
Marshall
Marshall



GILLAN

John McCoy

PIC BY: MICK GREGORY

RORY'S REGALIA

Rory Gallagher explains to Chas de Whalley why he can give the new bands a run for their money but still keep it basic.



"IT MAY seem old hat to go back to the roots of rock music, but I think it's worth it if only on an educational level. The trouble with many young players these days is that they want to be Van Halen immediately. So they start off with a solid guitar and featherweight strings and never listen to anything but heavy rock. And they don't play any acoustic guitar either, so they end up with a one-dimensional style and no depth or character in their licks.

"It doesn't hurt at all to go back and listen to the Blues. You can learn so much if you hear what guys like T Bone Walker, Buddy Guy, Robert Nighthawk or Hubert Sunlin were doing years ago. It's good for a guitarist to know that it's possible to play a solo without bending notes, for instance. There are all sorts of tricks those old guys used — like hammering on, trills, slurs and scales — that can be very effective and add that extra little bit of variety to your playing.

"But I must admit I relate more to the Blues than all this Space Invaders rock, leather jeans and smokebombs! I think ultimately they restrict the music. I'd like to think that we can play on the same bill as some of those bands and give them a real run for their money without resorting to the Cecil B De Mille bits. Flying Vs and banks of stacks aren't really me.

"I prefer a straightforward Fender guitar and an AC 30 combo. I've tried all these ton weight guitars with metal necks and that's all they are — ton weight guitars. They're supposed to give you more sustain but all I get is a long, metallic twangy sound which I don't like at all. I don't get on with stacks either. A 100 watt or 200 watt head driving eight or 16 speakers can never sound the same as one guy with a small combo cranked up and put through the PA. The only exception is the 50 watt Marshall amp and a 4x12 cabinet. It's very standard but it does work, especially with a Gibson guitar. Somehow it sounds louder than a 100 watt set-up; it's probably something to do with the speakers. Driving four is just about feasible but driving eight is more outlandish. As a general rule I always like to have my amp overdriving the speakers, and that's the advantage of a combo amp.

"At the moment I'm using an AC30 and a Marshall 50 watt combo together. I plug the guitar into a junction box because a splitter lead or a Y chord tends to put the amps out of phase with each other so you can never be sure of the sound you're getting. But the junction box avoids those problems because it has a preamp in it which not only balances the signal but boosts it a little too. I keep chopping and changing my amps but I always end up with an AC 30 somewhere in the line. They're very hard to beat, especially for recording.

"Something about the tone range hits the microphones just right, and because it has an open back you can get a good sound by miking it from behind too.

"I use the Boss FET pedal which, although a transistor, has been designed to sound as much like a valve as possible. It still can't beat the old Dallas Rangemaster that was doing the rounds in the 'sixties though. The company's now gone bust so they're like gold dust if you can find one. I have a couple but they've corroded with use. They used to be lethal. They'd not only boost the bass and treble, but give you a couple of extra watts as well!

"As far as other effects units are concerned I go through phases of being for or against, you know? I've never wanted to get into that Jimi Hendrix or Robin Trower department and be known as an effects man. But if you're a three-piece outfit like we are and you play two-hour-long sets it doesn't hurt to change the sound occasionally. So I do carry a number of pedals, mostly Boss ones, as it happens, like Phasers, Flangers and Chorus units.

"Echo units are indispensible, however. I always have a small delay on one of my amps, like a Memory Man or a DOD, but if you want anything like that authentic Rock 'n' Roll sound then you have to have tape echo. The Copicat is great for that, but you can also set it with a very shallow delay and it can compensate for dead halls.

"As a rule I play Fenders on stage. Either a Stratocaster or a Telecaster or an in-between which will be basically one or the other with customised pick-ups or something. My premier guitar is a 1961 Sunburst Strat which I bought in a pawnshop in Dublin in 1963. It's been rebuilt over and over again — refrets, new bridges, new machine heads, you name it — and the electrics and the pickups have rusted out many times too.

"I've had the wiring altered so that the bottom knob is now a master tone control and the top one master volume with the middle one null and void. The controls are now set up like a Telecaster and you can use the tone control for a wah wah effect. About the only thing I haven't done is have the body resprayed. I was going to but then somebody told me that all the sweat going into the wood has caused it to react the same way it would after floating around in the sea. It's now lighter and the sound sweeter, but then I prefer light guitars anyway. If you pick up an old Gibson Melody Maker or an Epiphone they may not feel very chunky but they sound beautiful.

"I actually have quite a collection of guitars but I don't have the same glass-case attitude towards them as someone like Steve Howe. They break down into my practical, working guitars and my pawnshop guitars, but some of the latter come into their own in the studio — like the pear-shaped Vox 12-string with the built-in fuzz and boost like the one Brian Jones used to play in the Stones. And my Gretsch Chet Atkins. It's not very big — about the size of a Les Paul — and if you don't have it turned up it's very ordinary.

"I play a lot of slide guitar too and for that I often use a Gretsch Corvette which I found in a pawnshop in Los Angeles for 90 dollars. Most of the best slide players are dead now. The old bluesmen and people like Lowell George and Duane Allman, but Johnny Winter's still around and Schenker plays a bit and so does the Edge in U2. But they're not really in the blues tradition like I am.

"The secret of slide playing isn't to play between the frets like you would normally. Instead you have to play visually sharp or else you'll sound flat. You have to get the pressure of the slide right as well and there are some brilliant players who simply can't master it. They press too hard and the strings rattle too much. You have to do a bit of an ice-skater on them but once you've got the knack you never lose it. But to be a really good slide player you have to use more than one finger on your right hand. I know that sounds a little traditional, even folky or country, but if you have the ability to pick out chord figures and slide in and out of inversions then you broaden your scope quite incredibly.

"And it's nothing particularly out of place either. After all the whole concept of a solid electric guitar — lots of treble and little feedback — was originally pinched from the steel guitar. So if it hadn't been for the Country and Western Swing bands of the 1940s there wouldn't be the instruments for Heavy Metal bands to play. And if it hadn't been for the old bluesmen of the same period there wouldn't be rock music as we know it. So it can't hurt to dip back into history occasionally."

KONTACT

OUR REGULAR Kontact spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: Kontact, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

WHAT A PICTURE!

I'M SURE most people would agree that Iron Maiden's album and singles covers have some of the best artwork ever to appear on HM record sleeves. It's a pity none of the drawings have captured that same horrific atmosphere as the debut album, since Eddie abandoned the ginger punk cut in favour of long, flowing headbanger looks. Anyway, I was hoping you could tell me more about the artist Derek Riggs. How he got the idea for the Eddie theme and how it developed into a continuing story? **Jake Metzger, Manchester.**

● **Before Iron Maiden had a recording deal, they used a backdrop with a picture of a skull on it. This skull was nicknamed 'Eddie The 'Ead' and the name Eddie stuck when Derek Riggs came up with the painting of a creature that we now all know and love. Iron Maiden's manager (Rod Smallwood) first saw Derek Riggs' work on record covers he did for a band called Morrisey Mullen. Rod contacted him and when he saw some artwork Derek had done he decided this would be the logo for Iron Maiden. Since then Derek has done much work for Maiden including the controversial singles cover featuring Maggie Thatcher. The latest album cover, 'The Number Of The Beast', was originally done for the 'Purgatory' single but the band thought it was so good it was used for the album. Eddie is now making his mark as their mascot in many forms, and has become a huge (12 foot high) hit with the fans (remember Kerrang! no. 12 when we featured Eddie with a young lady?) and now appears on stage with the band.**



YOUR MAG is great but so far there's been hardly any mention of Lionheart. Could you please tell me if they've got any singles or LPs out and if there's anywhere I can write to for more info. Are they planning any gigs in the near future? **Ta Mel.**

● **After numerous personnel changes the line-up of Lionheart has now stabilised to Clive Edwards (drums); Rocky Newton (bass); Steve Mann (guitar) and Dennis Stratton (vocals & guitar). Lionheart have not managed to get anything out on vinyl but are still plugging hard to get a recording deal. No fan club has been formed but any enquiries about them can be sent to their management at 6 Lillie Yard, 19 Lillie Road, London SW16. We haven't got any details on live dates for Lionheart but they are frequently playing around London so check with the music press for gigs.**



LIONHEART: What's happening?

IS IT possible to obtain a new Rush album cover as my dog recently exercised his considerable chewing power on a vital part of my record collection. **Eddie Graham, Yorkshire.**

IS THERE any way of getting 12-inch and 7-inch picture covers without buying the record because I have bought picture discs and found they do not have the covers acquired when buying an ordinary black vinyl album or single? **Dale Roberts, Derbyshire.**

● **Replacement record covers for albums and singles are pretty difficult to obtain. Although some record companies have spare copies it is left entirely up to the individual companies whether they will sell them to the public. The only thing you can do is write to the companies concerned (eg for Rush it would be Phonogram) asking if they have spare covers. Obviously the older the album the more difficult it is going to be as the companies are not likely to have large stocks. If the record company can't help then try record shops as they may have covers that have been used for display copies.**

WHAT'S THE correct address of the Rush Fan Club? In Kerrang! No. 12 you printed the address as: Rush Fan Club, PO Box 640, Thornhill, Ontario, Canada. I've twice written to this address and on the second occasion received a letter from the following address: Rush Backstage Club, 5030 Paradise Road, C-118, Las Vegas, Nevada 89119. I can only assume that my second letter was redirected. Is the address in America a legitimate fan club? **Debbie Morton, West Lothian, Scotland.**

● **Sorry about the mix-up, Debbie, but the truth is we're not certain what the address is. We checked with Rush's record company and they assured us the Toronto address was the correct one. Shortly after we received letters from readers who claimed the Rush fan club had now moved to an address in Nevada. Perhaps other readers can write to Kontact and help us sort this out. We'll print the correct address as soon as we know for sure!**

● ANYONE INTERESTED in Black Sabbath and Ozzy Osbourne? Like discographies, news, etc, might find a copy of 'Killing Yourself To Die' invaluable for lists of records (bootlegs) you might have missed. 'Killing Yourself To Die' is a fanzine (reviewed in Kerrang! No. 4) put together by John Grandison assisted by readers with their bits and pieces about Sabbath and Ozzy. Issue No. 2 is now out and can be obtained by sending 30p and a large s.a.e. to John Grandison, The Croft, Peebles EH45 9D2.

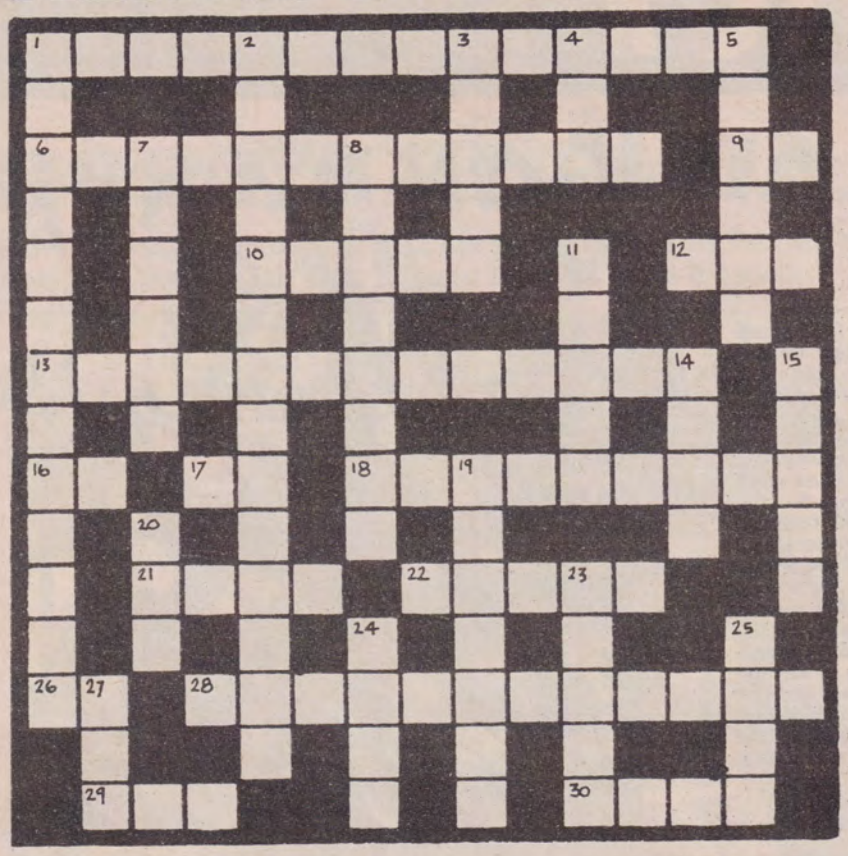
FAN CLUBS:

MOTORHEADBANGERS: 35 Upper Accommodation Road, Leeds 9.

GRAND PRIX: c/o Pyramid Artists, 6-7 Kinghorn Street, London EC1.

SCORPIONS: PO Box 5220, 3000 Hanover, West Germany.

KERROSWORD! By Sue Buckley



ACROSS

1 H.M. sweeties? (8,6)
6 Triumph's combined army? (6,6)
9 & 29 'Romeo' was their only hit (2,3)
10 How many in Motorhead? (5)
12 See 8
13 Does she tackle one vice at a time? (8,5)
16 See 17
17 & 16 Their voltage is high (1,1,1,1)
18 One of just 'Tres Hombres' (5,4)
21 Bloom/Clapton (4)
22 17 did dirty ones on the cheap (5)
26 Where Rainbow connected (1,1)
28 Man from Kansas? (5,7)
29 See 9
30 Avatar's star (4)

DOWN

1 Black Sabs are torn between 'em (6,3,4)
2 She shows her sugar-covered thumb to Sammy (5,9)
3 & 19 Budgie man sounds right poetic (5,7)
4 Frehley's card (3)
5 Their tactics shock (6)
7 An agent of fortune (6)
8 & 12 & 27 Find him at a particular metal rendezvous (8,3,3)
11 & 15 He died tragically in 1976 (5,5)
14 Mr Peart (4)
15 See 11
19 See 3
20 Colour for 2 Down (3)
23 Irwin/Brock (5)
24 Paul Rodgers, once liberated? (4)
25 He was rough and ready (4)
27 See 8

Solution on page 46

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PENPALS!

Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. We'll print as many as we can in each issue of Kerrang!

I'M A 19-year-old male headbanger and would like to get in touch with females anywhere that are 15-plus, into Handsome Beasts, Accept, Split Beaver, Venom, Y&T, Motorhead, Killer, etc. Please send photos, males also accepted. **Steve 'Let There Be Metal' Sanderson, 6118 St Catherines St, E45th Ave, Vancouver, BC, Canada V5W 366**

HEY, I'M A male headbanger from Texas, USA and would like someone to please write (who's into the same music as me) and tell me what it is really like in England. Guy/girl. My favourites are Motorhead, Sabbath, Raven, Girlschool, Maiden, Krokus, Priest. I will write back and tell you what it is like here. **Ricky Warden, 1600 Marshaldale, Arlington, Texas, USA 76013**

I'M A Japanese girl and 15 years old. I would like to become a penpal of British heavy metal kids. My favourite groups are AC/DC, Rainbow, MSG, Iron Maiden and so on. **Miss Mayumi Takizawa, 12-1 Sawatari Igaya-cho, Kariya-shi, AICHI, 448, Japan.**

18-YEAR-old Ozzy Osbourne freak who also likes Sabbath, Leppard, Journey, Rush, Halen, Tygers, Scorpions, Saxon, Motley and more. I'd like to hear from all you females and Ozzy freaks 16-19, males accepted. All letters will be answered and please enclose a photo of yourself. **Donny Adain, 8310 Jaboneria, Bell Dardens, California, 90201 USA**

I AM a 17-year-old headbanger looking for HM freak females age 17+ into Krokus, Motley Crue, Ozzy, Rush, Triumph, etc. So write to me and all letters will be answered (I promise). Photo accepted, but not necessary. **Jim Rodgers, 6803 Marlow Ave, Bell Gardens, California, 90201, USA**

I AM in need of British correspondents who are interested in collaborating on a US metal fanzine which is presently going into the making. Any UK or European metalurgists interested in contributing stories, concert and record reviews, photography, etc, please write for details. **K. J. Doughton, 345 W. Riverside Drive, Roseburg, OR 97470, USA**

WANTED, ARTICULATE penpal for 24-year-old hard rocker, Sex immaterial (any one of the three major ones will do). I have extremely short hair and don't like beer or possess a motorbike. However, if you are aware of the existence of deodorants and combs, like to drink Malibu, and are in walking distance of Toronto or Los Angeles, you're quids in. I'm into pinstripe suits and unusual ties too. Those with only three-figure record collections need not apply. **John Watson, Pool House, Durham School, Durham.**

I'M 20, into Camel, Queen, Genesis, Yes, Brand X, Floyd, Jethro Tull, Van der Graaf Generator, etc. I also listen to and go to concerts of Quo, Rainbow, etc. I love the old foundation layers such as Clapton, Best, Jimmy Page (Yardbirds and Cream, in other words) and even further back, Muddy Waters and Chuck Berry. I think headbanging is an unnatural, sweaty and uncomfortable pose which would gladly die out if half of the moronic sheep who perpetuate the 'brand new denims and shiney badges' image would own up and admit it. I'm afraid I'm one of those 'blokes' referred to in this mag who has the ridiculous attitude that quantity will never replace quality. And if you're reading this, Ian Hul, don't take it personally. **Mike Binyon, 200 Ashurst Road, Peel Hall, Wythenshawe, Manchester M22 5AX**

17-YEAR-old headbanger (unemployed) into Priest, Sabbath, MSG, Magnum and many more, would love to hear from any female headbangers. Photo appreciated. **Brian Burns, 16 Forrester Grove, Alloa FK10 2HT, Scotland.**

I'M A Bangladeshi guy (22) into Zeppelin, Purple, Sabbath, Rainbow and all US and Canadian rock and I'm looking for someone to go to gigs with. Love to hear from anyone, especially Japanese, European, Asian, etc. **Nazrul Naz, 15 New Road, London, E1.**

LONG-HAIRED female yetti would like to hear from any Gillan look alikes (17-20) who are into Skynyrd, Zep, Nazareth, Purple, etc. Preferably leather-clad, scruffy bikers (choppers or other mean machines) with a good sense of humour. Please enclose a recent photo. **A. E. Corps, 'Builby', Charnes Road, Ashley, Nr. Market Drayton, Salop.**

LINDA AND Wendy want to get in touch with Frank and friend from the Motorhead concert. Thanks for sitting with us and keeping us warm. We'll buy you some Polos at the next concert. Hope you didn't miss your train. If interested write to: **Wendy Gough, The Globe, Huntingdon Street, St Neots, Cambs.**

ANYONE INTERESTED in something different? The Zero Accumulator Thing aims to ring together all you rockers, headbangers and especially hippies who live in the middle of nowhere (like me). Send description of yourself and your news/comments on anything under the sun and if I get enough I might start a magazine. SAE appreciated (and that includes you females, too). **Zero, 'Nobis', Boxted Church Road, Gt. Horkesley, Colchester, Essex CO6 4AL.**

CALLING ALL males with long hair who are 16-18. I'm a 14 year-old female rocker who's after a bit of fun. I'm into Gillan, Whitesnake, Maiden, Sabbath, and so on. I'd like to hear from any male rocker living in the Stoke On Trent area. Photo necessary, all answered. **Joe, 218 Stone Road, Hanford, Stoke On Trent.**

TWO MALE headbangers looking for female friends to go to concerts with and write to. We're both into Motorhead, Black Sabbath, AC/DC, Rush and Scorpions. My name's Ian and my mate's name is Martin. We're both 14 and looking for some good-looking girls around the same age. So come on, get scribbling and write to us. Oh, and before I forget, please could you send a photo. **Ian Maxfield, 3 Bramber Drive, Wombourne, Wolverhampton, West Midlands.**

18-YEAR-old Judie Tzuke lookalike (so I'm told) would love to write to male or female into Floyd, Tull, Zeppelin, Scorpions, UFO, BOC — need I say more? Keep smiling. **Sandra Wareing, St. Martins College, Lancaster, LA1 3JD.**

KISS PENPALS wanted! I'd like to hear from all you out there, for swaps and information in UK, Canada and USA. Male or female, 13-plus, all letters will be answered. **Paul Ewart, 45 Wessed Road, Didcot, Oxon, OX11 8BX.**

IS THERE a loony juicy male headbanger 15+ in Britain who seeks a loony female headbanger penpal, nearly 15, who's into Rainbow, Gillan, Snake and other HM groups. Then write to me (long hair if possible). All letters answered. **Sammy (girl), 92 Kimbolton Avenue, Nottingham, NG7 1PT.**

CALLING ALL males 16+. I am a blonde, adorable female and into Purple, Rainbow, Whitesnake, adorable Dave Lee Roth and AC/DC. Come on, all you good-looking hunks in my area (no posers, please — Mr Higgins) Photos appreciated. From a sexy, open-minded blonde. **Esther Pugh, 53 Green Street, Morecambe, Lancs.**

I'M A headbanger, 19 years of age and would like to hear from anyone that's into Scorpions, Trust, Tygers, Accept, Maiden, Saxon, Ocean, old Judas Priest, Raven, Sweet Savage, Motorhead, MSG and more. **Suzanne Patricio, 4733 Anza Street, San Francisco, CA94121, USA.**

5ft 4in bloke (17 in June) into most HM and would like to write and meet any females (preferably) in an around the Slough area. All letters answered, photos appreciated, write to **Bill Welsford, 71 Blumfield Crescent, Slough, Berkshire SL1 6NL.**

WOULD ANDREA, who lives in Blackpool and sat next to June on the Donington '81 coach from Paulton or any other Whitesnake, Rush, Nugent, Diamond Head freaks 15+ write to **Jane, 7 Queen Victoria St, Mill Hill, Blackburn, Lancs.**

ARE YOU a lonely, 15(ish), long-haired, relatively attractive female headbanger into Motorhead (especially), Sabbath (with O zzy), and almost anything else headbangable to? Yeah, well if you are and want some sort of relationship, serious or not, drop us a line: **H. Addie, Golenfryn, Newton St, Llanberis, Guyredd, N. Wales.**

MAGGIE HERE, I'm 18 and have just got into HM. Anybody of the same age who can scribble? I like AC/DC, Maiden, Saxon, Gillan and others. Please send a mug shot because I need some darts practice. My abode is **Maggie Naylor, 24 Berwick Ave, Belvedere, Heckmondwike, W. Yorkshire.**

HELLO, PEOPLE! Anyone out there want to write to a lovable loony art student who hasn't had a decent headbang since Judas Priest at Hammersmith? I'd like to hear from anybody and age, colour, creed or inclination to talk about anything and everything. Drop a line to **Tracey Meredith, Flat 5, 57 New Dover Road, Canterbury, Kent (aged 20).**

29-YEAR-old male, lonely, depressed and fed up with being on my own, wants a girl in the Chester area. I'm half heavy and half rock & roll. All letters will be answered. Photos appreciated. **The Big Gun, c/o Tony, 15 Devon Road, Kingsway, Chester.**

IS THERE a lady headbanger in the Guildford/Godalming area that would like to write to, or possibly get their hands on a 16-year-old rocker who likes most HM and HR and also thinks Gillan is God. If so, dig out a pen and paper and get in touch. **'Swan' Swansborough, 51 Quarry Road, Hurtmore, Godalming, Surrey GU7 2RW.**

KERRANG!

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EDITOR

Applications to: Mike Sharman, Publisher, Kerrang!, 40 Long Acre, London, WC2

KLASSIFIEDS

PENPALS

I'M A Ginger haired, shy and lonely 18 year old male, into AC/DC, Priest, Rush, Maiden, Sabs and many more and I would like to meet a lonely female H/R fanatic aged 16-17 under 5ft 4ins tall for fun and gigs. (London). Box No K19.

MALE (20) into Schenker, Scorpions, etc wants female penpals into HM. All letters answered. Box No K10.

WANTED FOR long-haired loon age 19. A female of same variety in Shrops/Staffs area to write and go gigs with being prone to AC/DC, Zep, Sabs, Motorhead, advantageous but not necessary. Photo appreciated if possible. ROMAN, 52 AINTREE CLOSE, LEEGOMERY, TELFORD, SHROPSHIRE, TF1 4UZ.

PENPALS NEEDED. Into Rush, Ozzy and all good HM! Sharon, 14 Stockfield Avenue, Hoddesdon, Herts.

PERSONAL

WENDY, LINDA, Motorhead 27th March. We've got to see you again. Maff and Frank. Please write M. Dunn, 17 Warwick Close, Orpington, Kent.

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GUITAR HEROES

Rudolph Schenker (Scorpions)



WHEN DID YOU BEGIN PLAYING GUITAR? I started playing rhythm in 1965.
WHY DID YOU START: Music was my life.
FIRST TYPE OF GUITAR: The first one I had was a Fremus, which I later gave to my brother.
MUSICAL TRAINING: None.
EARLY INFLUENCES: Elvis Presley, Little Richard, The Beatles, The Yardbirds, Pretty Things and then Zeppelin.
FIRST PUBLIC PERFORMANCE: 1965 in Saarstedt at a big festival — the singer was so bad he couldn't remember his lyrics!
FIRST APPEARANCE ON RECORD: Lonesome Crow LP.
RECORDING BANDS: Scorpions.
OTHER VINYL APPEARANCES: I'm only interested in Scorpions — I don't like to play with other people.
EQUIPMENT (Live): Arrows — flying arrows! Marshall 50 watt amps, wah-wah and a phaser. I also use the wireless system.
STUDIO EQUIPMENT: It's the same — sometimes I try a Boogie amp.
NUMBER OF GUITARS OWNED: Eighteen, most of which are Flying V's — I think I've got most of the dates they've issued them.
MOST MEMORABLE SOLO ON RECORD: There's one solo I did on 'Holiday' which was never used that I like. Another one though is on 'China White' on the new LP. That's on the US version, which is different to the British one. I did two and because we couldn't decide which to use, I put one on the American release and one for Europe.
OTHER GUITARISTS YOU ADMIRE: My brother Michael, Jimmy Page as a composer and a creative guitar player, Jeff Beck and Eddie Van Halen. But I think that Peter Green has the most feeling in his playing — I saw him once with Fleetwood Mac and it was like being on an LSD trip!

PIC BY: DAVID WAINWRIGHT

PIC BY: DAVID MOFFITT

LIMELIGHT

Glen Scrimshaw

DIAMOND HEAD



LETTERS

Say it loud to:
Letters, Kerrang! 40 Longacre, London WC2.



Rare shot of Dave Lee Roth with mouth closed

MY GOD, does anybody out there really like Van Halen any more? I refer to the letter from Gary Lilley (obviously mentally retarded) in Kerrang! No 12, who actually claims to like those ghastly American bores.

I too saw them support Sabbath in 1978 and very good they were. The 'Van Halen' album is an all time classic that every HM fan should have a copy of, but it's been downhill ever since then. Their second LP was a weak, mellow affair, with only two half decent tracks. Worst of all is the truly abysmal 'Women And Children First' LP which is the most shoddy and unprofessional album I've ever heard, especially from the so called "Superstars". The songs are limp and the attempts at fast numbers are just a joke — a heap of notes hurriedly thrown together in any old fashion — and there are no decent riffs or choruses to speak of. I didn't bother to buy the 'Fair Warning' LP and having heard it recently I'm glad I didn't — all bluesy, tuneless plods that drag along at a tedious pace.

As for their live performances, if you can call them that, (who wants endless white lights?) a duff PA rig with no clout, and a choice of songs that was beyond description. Imagine if you went to see your fave band and they only played their worst songs — Van Halen in a nutshell.

Their last tour was awful, barely an hour of music and most of that was drawn out with endless drum, bass and guitar solos — I mean, who needs two drum solos? They staggered about, hopelessly out of time. Eddy Van Halen soloed when he should have riffed and Dave Roth forgot the words half the time and kept going 'ooowww' instead of singing. In between songs his mouth never stopped flapping for a second — at least Ted Nugent and Paul Stanley are a laugh, Roth is just a pain in the arse. They didn't give a toss about the audience, just so long as they plugged the latest album so the punters would go and buy it. Considering they reckon British fans are the greatest, six gigs every two years or so is an odd reward.

Van Halen are the antitheses of everything they said they'd be in 1978, they've become the same old lumbering dinosaur band they set out to be an alternative to — except Led Zeppelin, Deep Purple and Black Sabbath were never as shoddy as Van Halen. Next they'll be doing concept albums and solo albums — God Help us all. **Anti Van Halen League, Scotland.**

A POEM FOR RANDY

R is for Randy, don't take it in vain
A is for Afterlife when I'll meet him again
N is for Never will his fame go too
D is for Danger that nobody knew
Y is for You who will always be dear

R is for Remember, so do it you here!
H is for Hero, he was from the start
O is for Orchids freshly lain on his heart
A is for Amen — God rest his soul
D is for Death which took its toll
S is for Sadness you've left with us all.

A phenomenally distressed female Randy fan.

SOME HARD FACTS FROM DOWN UNDER

PLEASE HEAR us!! Yes I am actually from Australia, (hope your hearts are still functioning adequately). The splendour of heavy metal does exist down under, you know. Let's get this straight. Australia is not all that new wave shit. In fact, it is slowly being taken over by hard rock (thank God). Hundreds of heavy rock freaks in Australia want and need good heavy concerts. A handful of HR groups were scheduled to do a tour of Australia, but what the hell happened?? Bands such as Judas Priest, Black Sabbath, Iron Maiden, Whitesnake and so on. I am speaking for the hundreds if not thousands of HR fans around Australia and we are trying bloody hard to say it loud. Australia is starving from the lack of hard rock please feed us! **Raymond Gauci, Melbourne, Australia.**

I THINK the Judas Priest Penthouse spread was f------g good. So what is wrong with Edward Pinnell? Is it because his mum or girlfriend won't let him buy your mag now? And your centre spread with Iron Maiden was good as well and so far you have had two decent bands with them. So keep up the good work and f--k people like Edward Pinprick, he's probably in to Led Zep or some crap like that. **From greasy tent peg, Nottingham.**

I'D LIKE to suggest you devote a couple of pages in Kerrang! to the good old rock music (Led Zep, Deep Purple, Pink Floyd, Cream, Fleetwood Mac etc). I realise it's no good living in the past but loads of young fans love the old stuff too and have missed out on the printed facts about these bands. I've read lots of letters like this in your mag and am only trying to persuade you further even at the risk of being samey. In the meantime, to end my very polite and extremely reasonable letter, I should like to advise Nobby (ugh, puke, vomit) the heavy (spew, crap, bullshit) to stick his comments on Gillan right up his Arthog, preferably somewhere in Wales. **SB, Bristol.**

SOME FACTS for Mr Osbourne. Blizzard of Ozz Tours: America 3, UK 1. Tours with the last line up: America 2, UK 0. Number of times we will see Randy Rhoads again: 0. Thanks for nothing Mr Osbourne. **Royd, an ex Ozzy fan.**

I SHOULD like to reply to E. Pinnell's letter (Kerrang! No 12) complaining about the Preist/Penthouse spread. Porn is foul. As a woman it makes me cringe because it invites its readers to feel contempt for women, it hardly encourages them to treat us as decent and reasonably intelligent human beings. Obviously the pic in the centre of the same issue gave me quite a shock. Don't forget you have some very young readers and this presentation of women is bound to colour some of their feelings towards the opposite sex before they even begin to think much about them at all. Yours is a relatively good mag, you really don't need to stoop to these depths in order to attract readers. Please don't defile yourselves by printing such crap. **Mrs Patricia A. Quick.**
PS: The photo of Glen Hughes in Kerrang! No 11 on P18 was gorgeous. I notice he didn't feel the need to remove his clothing in order to look masculine and hunky!

HAVING RESIGNED myself to the fact I'm not going to get my name in lights by winning the newspapers' Bingo, and lacking in enough aggressive frustration to go around raping girls (or boys), this is my last vain attempt to get my name in black and white. Contained herein is a complaint (somewhere). I'm sick to the back teeth with bloody little kids who tag onto the heavy metal label because it's the latest fashion. You know, A is for Angus, B is for Bum etc. and getting all their tickets paid for by mummy. And my major complaint is the continual knocking of ex-supergroup Yes (don't say who?) Whenever asked who my favourite group is the reply of Jon 'God' Anderson and co, normally brings a smirk or snigger from the ignorant questioner. It seems if you're not committed to worshipping Motorhead etc. you're classified as not liking heavy metal. I'm not knocking Motorhead, in fact, I have five of their albums but what these thick idiots don't realise is that without the likes of Yes, ELP etc,

KERROSWORD! ANSWERS

ACROSS: 1 Handsome Beasts. 6 Allied Forces. 9 Mr. 10 Three. 12 Von. 13 American Woman. 16 D.C. 17 A.C. 18 Dusty Hill. 21 Eric. 22 Deeds, 26 L.A. 28 Kerry Livgren. 29 Big. 30 Dark.
DOWN: 1 Heaven And Hell. 2 Sweet Hitchiker. 3 Burke. 4 Ace. 5 Samson. 7 Lanier. 8 Fernando. 11 Tommy. 14 Neil. 15 Bolin. 19 Shelley. 20 Red. 23 David. 24 Free. 25 Beck. 27 Arb.

HM wouldn't be where it is today. Meanwhile I'll lock myself away in my room listening to the current number one rock band, Budgie, headbang to Yes, and try to imagine that 10 year old children don't get under your feet at gigs. **Martin Standen, Brighton.**

A RECENT interview with a certain Mr S. Hagar referred to the first date of Sam's UK Tour at the Cornwall Coliseum, which was described as 'The elephants graveyard of heavy rockers'. We would like to air a few complaints about this, and we think we know what we are on about being frequent punters of the place. We live about 50 miles away from the Coliseum (which is the only place to see a decent group in Cornwall) so we have a few problems getting there, but we manage and it's always worth the effort. The crowd enjoy themselves (and are always a decent size) and so do the bands. We don't think you'll find a friendlier or more receptive crowd than us anywhere.

So remember, there IS life on the other side of the Tamar Bridge, believe it or not. Anyway, at the next heavy metal gig at the Cornwall Coliseum we can safely predict the crowd will be great, everyone will have a good headbash and a great time, 'cause it's *always* like that at the Coliseum. **Lorn & Shaz, (Cornwall's best Leppard Hunters), Helston, Cornwall.**

I JUST wanted to thank you for putting Randy Rhoads in Kerrang! No 10. I hope you don't stop now just because he's gone. He was the greatest guitarist that ever lived, too bad he had to leave us so soon. 'Only the good die young'. Randy Rhoads and his music will live on forever in my heart. I was lucky enough to see Randy in concert six times and met him once. Let me tell you he was one hell of a musician. Randy 'you said it all' with your guitar. **Camille Bonar, Eastlake, Ohio, USA.**

WE ARE writing to complain about the mindless trivia (big words) in the last few issues of Kerrang! We're talking about 'Maiden's Maiden' and 'Penthouse Pet'. This once brilliant mag (previous HM world cup holder) has now been relegated to the 4th division. If sex is needed to promote groups and records then they can't be as good as they're cracked up to be. We don't spend out 50p each fortnight to be insulted in this way. If you carry on with this sort of feature we can assure you that you will lose some of your readers (namely us). **Yours, two disgusted readers, Janie Mason and Pippa Fraser in Oxfordshire.**

GILLAN ALPHABET

A is for Air Turbulence, perfectly clear.
B is for Bernie, though he's no longer here.
C is for Colin, with fingers so supple
D is for Double the number of Trouble.
E is for Easy but there ain't No Way,
F's for Future Shock coming your way.
G is for Gillan the mightiest band
H is for Heaven don't laugh in this land
I is for Ian 'our hero' we scream
J is for Janick quite new on the scene
K is for Kill which we're born to do
L is for Life that goes on for you
M is for McCoy, John plays what he means
N is for New the age or Orleans
O is for Outlaws, Our Micky's old band
P is for Puget sounding over the sand
Q is for how Quickly I'll Rip Out Your Spine
R is for Reading next year's the fifth time?
S is for Secret that's kept by the dance
T is for Trouble they're taking no chance
U is for Underwood to play drums Mick's able
V is for Virgin and I mean their label
W is for White as the City Boy's face
and X for eXciting can you stand the pace
Y is for You if Believe Me you can
and Z's for the Zenith attained by this band.

Lynn Brown, Histon, Cambridge.



Seconds out for the next bout of slagging off!



Tonka & Moggy prepare for long battle with MSG fans

I USUALLY regard the petty disputes, likes and dislikes that grace your letters page with a certain indifference and often amusement. However, a recent bout of slagging off has prompted me to speak in defence of 'Tonka' Chapman. I saw UFO at Hammersmith, and heard them on the Beeb from the same venue, and was pretty pissed off on both occasions (as I'm sure Moggy and the boys were too!) to witness several mindless berks continually shouting for 'Rock Bottom', as soon as the band came on, when chances are they knew full well it had been dropped from the set. 'Rock Bottom' was only a really stunning song because it was Michael's showpiece and, in my humble opinion, is well equalled by, say, 'Long Gone' and the gut-wrenching 'Mystery Train' encore. God knows, if they played 'Rock Bottom' you'd only say it's not as good as on 'Strangers In The Night'. No-one, and in particular the rest of the band, could have expected 'Tonka' to faithfully duplicate the works of the world's finest guitarist. So if you want 'Rock Bottom' chaps, listen to 'Strangers' before you set out to the gig, but then forget it and come and appreciate a good guitarist in his own right. Paul Chapman, who originally stepped down so 'Strangers' could be recorded, has enough respect not to rehash what can be regarded as UFO's tribute to Michael. **The Phantom UFO Fan Luton.**

BACK IN Kerrang! No.8 you boys printed a letter which I wrote listing my top fave albums. Since then I've received about 30 or 35 letters from some pretty nice people from the UK (even one from Czechoslovakia). I was really quite surprised by the response of fellow headbangers wanting to trade tapes, albums and info on US bands. I've answered all but two letters, and that was only because I couldn't read the writing.

The reason why I'm writing is two-fold. One, I've learned a little about the difference between US and UK music fans. In the US I believe a rock fan (including myself) goes to rock concerts because it is an event. We're there because it is a vehicle to let go and party. The band is an important reason, but not the only reason. On the other hand it seems that UK fans go to see a particular band and let loose because of the band, not because of the event. The only reason I can think of this being so is concerts are few and far between in my region and when we get a good one, we're elated. I guess there's no right or wrong as long as you have fun!

By the way, if any more UK rockers would like to trade tapes, info and especially rock shirts (from clubs, bars, radio stations) I'd be happy to hear from ya, **Mike Vergane, 3630 43rd St. Apt 306, Moline, Il 61265 USA.**

WHY DO you print letters that say your mag is crap? Kerrang! is f-----g ace! **Cheeers Houghy.**
PS: Can I beg you to print this letter as I want you to mention my girlfriend Denise. Lots of love Den from Dave.


AEROSMITH
Steven Tyler
Pic by: Barry Plummer